

# MUSICAL AMERICA

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EDITED BY

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## ORCHESTRA MUSIC IN PUBLIC SCHOOLS OF PHILADELPHIA

**Important Step in Educational Movement Made Possible by Philanthropy of Cyrus H. K. Curtis—"School Children of To-day Our Audiences of Tomorrow," Declares Conductor Leopold Stokowski in Comment on Innovation—To Be Known as "Public Ledger" Concerts**

PHILADELPHIA, Nov. 2.—The announcement has just been made that the Philadelphia Orchestra this season will give a series of eight concerts in the public schools of this city to begin next Monday evening in the auditorium of the Philadelphia Normal School for Girls.

This important step in the musical life and education of Philadelphia is the result of an offer made by the *Public Ledger*, through Cyrus H. K. Curtis, the Board of Education having accepted the offer and assured its co-operation, the concerts to be under the supervision of Dr. Enoch Pearson, director of music in the public schools.

### Entire Orchestra Engaged

The distribution of tickets, which will be given to pupils absolutely without cost, will be in charge of Dr. Pearson, with the aid of his assistants. The entire orchestra will take part in the concerts, under the direction of Leopold Stokowski, as in all of its regular appearances, and the programs will be of a class well calculated to encourage and advance this important movement. In his letter making known his offer to make the concerts possible, Mr. Curtis states: "These concerts shall be known as the *Public Ledger* Free Concerts for the pupils of the Philadelphia public schools, and shall be given in suitable school auditoriums as nearly as possible to cover every section of the city."

In accepting the offer, with a grateful expression of appreciation, Dr. Pearson suggests that the concerts take place as follows: Philadelphia Normal School for Girls, Nov. 8; William Penn High School for Girls, Dec. 27; Philadelphia High School for Girls, Jan. 31; Northeast High School for Boys, March 7; Germantown High School, March 15; Frankford High School, March 29; Furness Public School, April 5; West Philadelphia High School for Boys, April 13. The tickets of admission will be distributed by the director to all schools in the city, upon a per capita basis of their enrollment, up to the capacity of the auditoriums involved.

### Mr. Stokowski Enthusiastic

Mr. Stokowski expresses enthusiasm for the work, which he regards as a step of great importance, and says: "The school children of to-day are our audiences of to-morrow, and it is a keen pleasure to me to have a part in forming the musical development of future audiences in Philadelphia."

ARTHUR L. TUBBS.

### Paris Reports Alfred Baehrens Seriously Ill

A Paris dispatch of Oct. 30, sent out by the International News Service, says: "Alfred Baehrens, the famous American musician, for many years associated with de Reszke, has just started for New York, suffering from a serious mental breakdown." Mr. Baehrens is a distinguished pianist, organist and voice teacher.



KATHARINE GOODSON

The Distinguished English Pianist, Who Through Her Serious Art, Has Won a Legion of Admirers in America During Her Several Concert Tours (See Page 4)

## MINNESOTA CAMPAIGN FOR AMERICAN MUSIC CAUSE ENDS WITH TRIUMPH IN ST. PAUL

**Fourth of Series of Addresses Made by John C. Freund in the Northwest Brings Forth Notable Indorsement of Editor's Propaganda—Assistant Attorney General Sponsors Rising Vote of Thanks—A Plea for Our Musical Development from Within—Governor Hammond Expresses Sympathy with Movement**

ST. PAUL, MINN., Oct. 30.—John C. Freund filled the last of four Minnesota engagements, scheduled for October, in St. Paul last night. Mr. Freund's exploitation of his propaganda before the Minnesota Music Teachers' Association in Albert Lea last June was followed by invitations from Duluth, Minneapolis,

Winona and St. Paul to appear in these cities.

Mr. Freund, in his characteristic generous attitude, responded to these calls, traveling half way across the continent, at considerable expense of time, strength and money, to reinforce the cause of the American musician by giving publicity to a compilation of statistics tending to increased appreciation, on the part of

## NOTED STARS COME FROM WAR ZONE FOR SEASON HERE

**Charles Dalmorès Returns to America After Service in French Army and Rejoins Chicago Opera Forces—Emmy Destinn Arrives for Season of Chicago Opera and Concerts—Campanini's New Wagnerian Conductor, Egon Pollak, and Louise Edvina Other Arrivals—Nineteen-year-old "Carmen" Here from Spain**

GRAND opera and the concert stage were well represented on the passenger list of the Rotterdam of the Holland-America line which arrived in New York from Rotterdam and Falmouth on Sunday, Oct. 31, and of the Rochambeau, which arrived on Tuesday, Nov. 2.

Several of these artists had proceeded to America from the war zone, and one of them, Charles Dalmorès, had seen active service in the French army. Emmy Destinn had been delayed in Berlin on account of illness, and her postponed departure had given some concern to operatic and concert officials.

Mr. Dalmorès, who arrived Nov. 2 on the Rochambeau, remained in New York at the Hotel Woodstock until Wednesday afternoon, when he departed to rejoin the Chicago Opera Company, with which he is to sing many of the leading tenor rôles in the French operas. He will also make certain concert appearances under the management of Catharine Bamman.

Other opera artists on the Rochambeau were Hector Dufranne, Lorenzo Bozano, René Davenne, Mme. Raymonde Delaunois, Maria Duchène. On Sunday the artists on board gave a concert for the war orphans, at which more than \$600 was realized.

Emmy Destinn, who transfers her operatic allegiance this year from the Metropolitan to the Chicago company, and who will also be heard extensively in concerts, left New York almost as soon as she arrived on the Rotterdam to fill a concert engagement in Denver on Nov. 4. After that, she will go to Chicago to prepare for the opening of the season of the Campanini organization on Nov. 15 with "La Gioconda." New Yorkers will be privileged to hear Miss Destinn only as soloist with the Philharmonic Orchestra, on Nov. 18, 19 and 21. The soprano spent the summer at her villa at Prague.

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musicians and the general public, of America's splendid musical resources and accomplishments.

Mr. Freund spoke for the American music student, the American teacher, artist, composer, critic, the American musical industries and institutions, not at the expense of the foreign teacher, artist, etc., instead, acknowledging a debt of gratitude to the Europeans whose musicianship and ability have been exercised in this country to the extent that it is deemed no longer necessary to go abroad for musical instruction. Also, it was pointed out that, due to these same influences, and what has grown out of them, there has been developed a musically appreciative public which knows and demands the best on the concert and operatic stage.

In one regard, Mr. Freund finds America lacking, namely, a full appreciation of its own. For this reason, one is led to understand, he responds to the call that reaches him, for information and encouragement, leaving in his wake a

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## Musical Artists As They Appeared on Arrival From Europe



—Photographed for MUSICAL AMERICA by Bain News Service

Passengers on the Rotterdam, Which Reached New York, Oct. 31. Left to right: Mary Zentay, Violinist; Louise Edvina, Chicago Opera Soprano; Emmy Destinn, Who Will Sing with the Chicago Company and in Concerts, and Egon Pollak, the Chicago Company's New Wagnerian Conductor

### NOTED STARS COME FROM WAR ZONE FOR SEASON HERE

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Louise Edvina, the Canadian soprano, who also will sing with the Chicago company, was another passenger on the

Rotterdam. She will be principally heard in "L'Amore dei Tre Re," "Tosca," "Louise" and "The Jewels of the Madonna."

Egon Pollak, who will conduct Wagnerian operas for the Chicago company, for which he was engaged by Mr. Campanini in Zurich last summer; Desire Defrère, the Belgian baritone; Octave Dua, the French tenor, and Julius Daiber, the secretary of the company, also arrived.

A young violinist, of whom the famous

Hungarian teacher, Hubay, expects great things, was also aboard the Rotterdam. Her name is Mary Zentay, and she will appear in concert here. Other passengers were Yvonne Garrick, of the Comédie Française, and Andrée Bartlette, a singer of French folk songs, who will probably make an American tour together.

#### New Nineteen-Year-Old Carmen

Another ship bringing a cargo of song

birds was the Duca di Genova, which docked on Tuesday evening. One of the most interesting passengers was Conchita Supervia, the nineteen-year-old Spanish soprano, who is to be one of the interpreters of "Carmen" in Mr. Campanini's company. There were twenty members of the Chicago company on the ship, including Rosina Viovella, *première danseuse*; Attilio Parelli, the conductor; Mme. Melis, soprano; Vittoria Arimondi, basso, and Amedeo Bassi, the tenor.

### CELEBRITIES MISSING IN HAMLIN CONTEST

#### Tenor Puzzled at Lack of Noted Composers in List of Aria Competitors

CHICAGO, ILL., Oct. 30.—"As far as cash value was concerned, I might just as well have offered a prize turkey or a prize bull instead of the \$200 I did offer for an aria for tenor soloist with orchestra," declares George Hamlin, concerning the results of his prize aria contest, as reported by Eric de Lamarter.

"Understand at the beginning that I mean no disrespect to any composer who entered that competition we got up last spring. We uncovered many surprising things in that grist of works. There were only one or two which could not be considered. But the thing I can't explain is that there wasn't a single 'celebrity' in the whole list of entrants."

"I'd have been glad to make this contest an annual affair. I had almost determined to 'raise the ante,' but I swear I don't know whether I'll try it again or not."

"I'm puzzled. Is it that there wasn't sufficient publicity in announcing the contest or is the bait too small? It follows if the latter explanation is correct, that our creative musicians are not nearly so much worried over 'their art' as they are over their cash reserve. Generally, they write something, and then they beg systematically for performance. We promised them performance. They get nothing out of performance, and if they try to publish a new score it costs them real money. We promised them money."

"What's the answer?" The winning composition, "Mark Antony," by Carlo Minetti of Pittsburgh will be played on Nov. 9 by the American Symphony Orchestra, Glenn Dillard Gunn, conductor, at Orchestra Hall, Chicago.

Edward Collins will present a concert piece for piano and orchestra by Clarence Loomis of Chicago, which was written especially for this contest. Other works on the program are "Overture to a Fantastic Comedy," by Eric de Lamarter of Chicago; "Woodland Suite," Op. 42, by MacDowell; "Oriental Sketches," by P. Marinus Paulsen of Marion, Ind.; "Valse Pathétique," by Felix Borowski of Chicago, a number by George F. Boyle of Baltimore, and "Idyll," by Roland Leach of Chicago.

### MINNESOTA CAMPAIGN FOR AMERICAN MUSIC CAUSE ENDS WITH TRIUMPH IN ST. PAUL

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stimulated sense of national self-regard recognized as a necessary constructive influence.

At the close of the address, C. L. Hilton, Assistant Attorney General of the State of Minnesota, lost no time in moving a rising vote of thanks to the distinguished visitor for the very interesting and instructive lecture which had been so thoroughly enjoyed. The response of the audience was an applause so spontaneous and prolonged as to leave no doubt of its sympathetic and grateful attitude. As if this were not enough, professional and business men and representative women ral-

lied about the speaker after his address to extend the more direct and personal word of appreciation. The audience was large and composed of the leading and most representative people of the city. As it dispersed among the comments heard on the address were such expressions as: "interesting," "instructive," "illuminating," "inspiring," "profitable."

To several ladies who called upon him the Governor of Minnesota, W. S. Hammond, expressed his sympathy with Mr. Freund's work and regretted that an imperative engagement which called him out of town prevented him from personally introducing Mr. Freund to the St. Paul audience.

FLORENCE L. C. BRIGGS.

### Revealing Some Astonishing New Phases of Farrar's Versatility

GERALDINE FARRAR'S infinite variety has frequently enough received exposition. But we in New York did not even suspect the full extent of her versatility until this week, for until then we had not seen her as a star in moving pictures.

That must have been a strenuous summer that Miss Farrar spent in Los Angeles—strenuous not less for certain other members of her company than for herself, for it was as an athlete that she developed hitherto unsuspected tendencies. No more vigorous or stirring fistic encounter will ever come under the observation of the average citizen than that staged between the cigarette girls in the "Carmen" picture, with Miss Farrar as the minister of blows extraordinary and the pugilist plenipotentiary. It is difficult not to fall into sporting parlance in discussing that little quarrel and also the wrestling and knifing match between *Carmen's* lovers, with Miss Farrar, so to speak, as the "third in the ring."

It was not polite, of course. But it was fine in its peculiar way. And it was all germane to the story of "Carmen" as the moving picture producers had conceived it. This was such a "Carmen" as never was in literature or music, but it was highly effective none the less in the medium in which it was presented. It is a splendid film from the moving picture point of view.

And it disclosed Miss Farrar's talents as an actress in a new light and demonstrated the extraordinary adaptability of her gifts. Miss Farrar can be subtle when the occasion demands. She has proved that often enough on the operatic stage. But moving-picture acting does not demand subtlety. "Painting with broad strokes" is what is required and what, in the present instance, Miss Farrar gives.

One Commentator upon the "Carmen" pictures has expressed regret at Miss Farrar's venture into the new field, basing his feeling in the matter upon the

belief that other actresses could have done the work as well. Therein, so far as our experience of moving pictures extends, we beg to differ. We know of no actress in any field who could have interpreted this particular *Carmen* with such fire and such brilliant effectiveness. The fact that her moving picture *Carmen* has very few attributes in common with her operatic *Carmen* is but additional tribute to Miss Farrar's versatility and adaptability. As a moving picture actress she has proved herself one among many. Her command of facial expression might well be the envy of any rival anxious to essay the part of the Merimée-Bizet-Lasky heroine.

Incidentally it may be added that the "Carmen" production at the Strand Theater has made a new theatrical record for attendance in New York. Last Sunday, the first day the film was shown here, it was witnessed by 20,067 persons and many were turned away. In order to accommodate the throngs, the management opened its doors at 10:30 during the remainder of the week. The Election Day attendance surpassed that of Sunday by a considerable margin. L.

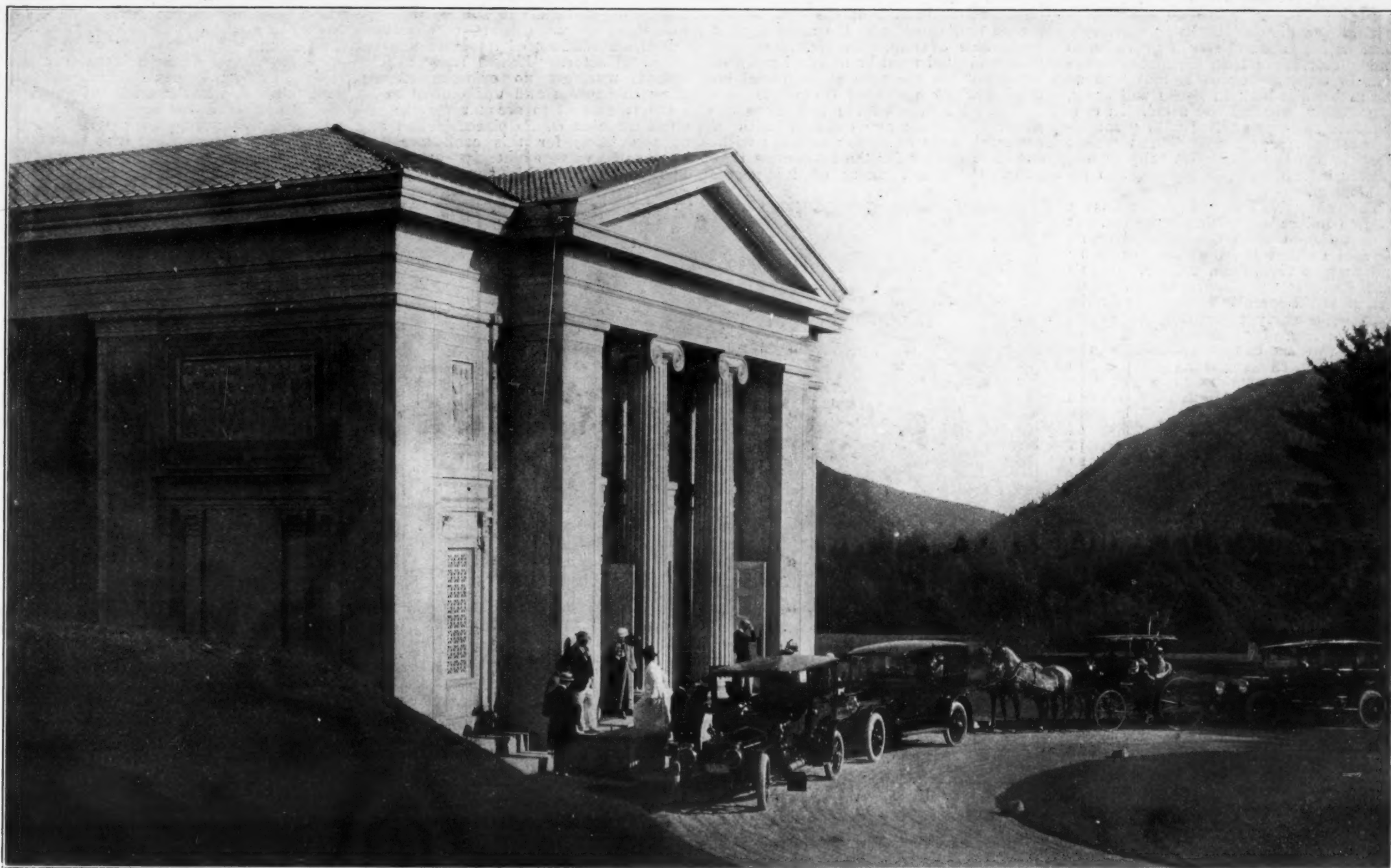
#### Sidney Farrar Operated on for Appendicitis

Sidney Farrar, father of Geraldine Farrar, the prima donna, was operated on for appendicitis at the Roosevelt Hospital, New York, Oct. 31. He was pronounced practically out of danger last Tuesday and was taken to his home in West Seventy-fourth Street. Miss Farrar canceled her engagement for a concert in Boston, Oct. 30, and with her mother hurried to New York by special train to be with her father.

The New York *Globe*, which sponsored a series of popular summer concerts at Madison Square Garden, announces their continuance for a winter series beginning Sunday afternoon, Nov. 28. The Russian Symphony Orchestra, Modest Altschuler, conductor, will again be heard in these concerts and there will be distinguished soloists.



## MAINE "FESTSPIELHAUS" AS MUSICAL MECCA



Building of Arts at Bar Harbor, Me., on the Occasion of a Recital by Josef Hofmann

Photo by Geo. R. King, Boston

ONE of the magic results of the war upon the artistic life of America has been the remarkable rise of Mount Desert Island in Maine as a vacation abiding place of famous musicians. The

presence of these artists has given Bar Harbor a musical season of rare character.

Among the cottagers at Seal Harbor have been Frank Damrosch and Harold Bauer, while at North East Harbor

Josef Hofmann has a cottage. Fritz Kreisler spent the summer at Seal Harbor, and Ernest Schelling is building a home at Bar Harbor.

Various of these musicians have appeared in concerts at Bar Harbor. The

above picture shows the Building of Arts at this exclusive resort. It is this building which is the *festspielhaus* of this musical colony. The photograph was taken on the occasion of a recital given by Josef Hofmann.

## MME. MIURA A CAPTIVATING "BUTTERFLY"

A Wholly Fascinating Impersonation of Puccini's Heroine at the Manhattan Opera House by the Boston Opera Company's Japanese Prima Donna—Spirited Revivals of "Otello" and "Carmen"—Pavlowa Conspicuous in Week's Performances of Rabinoff Organization

FOLLOWING the spirited performances of "The Dumb Girl of Portici" and "The Love of Three Kings" at the Manhattan Opera House, New York, last week, principal interest in the engagement of the Boston Grand Opera Company attached to the debut in this city of Tamaki Miura, the Japanese soprano, as the heroine of "Madama Butterfly." This debut took place on Wednesday evening and the performance was repeated on Saturday afternoon and again on Tuesday evening of the present week.

Mme. Miura's advent here had been preceded by marked successes obtained with the Boston company in Chicago and other cities on tour and last season in London with the Beecham company. The fact that she was the first Japanese prima donna to appear in opera in Europe and America, with the additional consideration that she was interpreting a Japanese character, though in a distinctly occidental medium, naturally drew much curious attention to her performance. In every instance, curiosity was transformed into lively admiration. Let it be said at once that the verdict of other cities was echoed and emphasized in the reception given the singer here. Mme. Miura was called number-

less times before the curtain and, especially when she appeared alone, the volume of applause was nothing short of tremendous. Cheers were intermingled and flowers were thrown at her feet. Nothing was lacking to demonstrate the complete and unreserved capitulation of New York opera-goers.

And all this admiration was well earned. In an opera the conventions of which are so firmly fixed as that of Puccini, anything revolutionary in the interpretation of the principal rôle could hardly be expected. Nor did Mme. Miura attempt anything revolutionary. She was a much less sophisticated *Cio-Cio-San* than we in New York have been accustomed to, however, and in that her interpretation approached much more closely to the ideal. In all her action, she was the fifteen-year-old child-wife. The doll-like elements in the character were appropriately emphasized. In the tragic dénouement, the pity of *Cio-Cio-San's* fate was intensified immeasurably because it was essentially the abiding faith and trust and love of a child that were torn and sacrificed. Her performance here was not remarkable as tragic acting, but it was inevitably touching and evocative of heartfelt sympathy.

In everything Mme. Miura did, charm of personality was irresistibly operative. It was not merely the charm of exoticism, either, though that, of course, contributed. But she is innately winsome and winning and invariably graceful,

and she made an exquisite picture of Oriental femininity. She is a diminutive woman and she has a tiny voice—a voice that would be completely lost, probably, in another opera and character. But it is just such an infantile voice as the *Butterfly* of John Luther Long's conception might be expected to possess and so there is no shock to illusion. Her tones are rather attenuated and cold though sometimes in the upper register they gather warmth; but she sings true to the pitch.

The spirit and beauty of Mme. Miura's embodiment of *Butterfly* seemed to have a contagious effect upon the performance in general. Riccardo Martin was the *Pinkerton* and he acted with much more of abandon than he has usually displayed in this rôle at the Metropolitan. His singing was admirable. Thomas Chalmers made a manly and engaging figure of *Sharpless* and sang with beauty and sonority of tone. Elvira Leveroni was a thoroughly capable *Suzuki* and the other parts were well taken care of. Conductor Jacchia deserves much praise for the way in which he kept his players from overwhelming the small voice of the prima donna and for the excellence in all ways of the orchestral contribution.

### "Carmen" Performance

"Carmen" received a boisterous, rhythmically unkempt but essentially commonplace performance at the Man-

hattan on Wednesday evening of last week. An audience of moderate size applauded it with very considerable relish, its enthusiasm culminating in a great clamor over the fourth act ballet done by Pavlowa and her dancing Russians, which was, in truth, the most alluring episode of the long-spun-out evening. Admirers and well-wishers of the Boston company will hardly feel like granting this particular representation a cherished niche in their memories for its redeeming features did not serve to counterbalance what was deplorable.

It cannot be urged that the high dynamic pressure and leathern-lunged vigor that characterized the evening's doings compensated for the absence of the subtler elements of style, graded nuance, poetic imagination or depth of dramatic insight. The stage manager was hauled before the curtain to bow his gratitude along with singers and conductor after the third act. Just what he has done to merit this distinction rather perplexed the discriminating. Certainly the manipulation of the choral forces and the other stage units could not have been more utterly stereotyped and unresourceful. "Carmen" is really no easy matter. With all its inherent greatness its forms are of the old-time opera operatic and much ingenuity is required of the stage director to-day who would portray various climactic episodes convincingly. Of such ingenuity there was no evidence last week and the scenic equipment, moreover, was a good deal the worse for wear.

Maria Gay, Bianca Saroya and Messrs. Zenatello and Mardones shouldered the burdens of the leading rôles for better or worse. The *Carmen* of the first-named is not new to this city. Mme. Gay sang it at the Metropolitan something more than six years ago when her impersonation gave rise to conflicting

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## MME. MIURA A CAPTIVATING "BUTTERFLY"

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critical emotions. It had previously been hailed in Europe as a great, novel and authoritative feat, a genuine reversion to type, so to speak, inasmuch as the artist was born in Spain and knew, presumably, whereof she acted. In consequence she was greeted with great interest here for an embodiment which, whether one approved of it fully or not, showed in many respects power and individuality.

The singer's conception remains a kind to induce engrossing reflection. It is as different from Geraldine Farrar's *Carmen* as that is from Mary Garden's and that, in turn, from Calvé's. In this fact there is no disparagement. *Carmen* is of all operatic rôles probably the most legitimately susceptible to an infinite variety of "readings," and more or less warrant can be adduced for the validity of each character. Therein lies its singularly anomalous character. One can regard it through Spanish spectacles and, on the other hand, argue plausibly enough that the mercurial being of Bizet's librettists is more Gallic than Spanish. She can be embodied as piquant, coquettish, *espiègle*; as a siren of resistless charm and witchery; as a creature dignified, in a sense, by a pre-ordained tragic destiny (thus Lilli Lehmann and Olive Fremstad); as a somber fatalist or an instinctive harlot; a noisome trull and a vociferous harriidan.

Mme. Gay's conception is of the last mentioned order. It is gross, rude, blatant and intentionally without subtlety or charm. One may like it or not, yet at its best moments it has a power of its kind. Perhaps the singer presents a maturer figure to-day and less expressive mobility of countenance than she used to. She still underscores her effects very heavily and offers no end of unpleasant detail. But it is all part and parcel of this particular embodiment and as such must be accepted as consistent. True enough, she neglects to account for the hypnotic fascination that the cigarette girl exerted over all men with whom she came in contact and José's infatuation seems sufficiently inexplicable. Her singing of the music had its good points and it is interesting occasionally to hear a voice of dark timbre and heavy texture in this music.

Bianca Saroya, the *Micaela*, has a light, pretty voice, but as yet little style or authority. Her work was well-meaning though colorless. Belle Gottschalk and Fely Clement sang the duet of *Frasquita* and *Mercedes* charmingly and contributed materially to the strength of the quintet. Mr. Zenatello, the *Don José*, sang splendidly and received an ovation after his impassioned delivery of the "Flower Song." Moreover, his acting rose to tragic heights in the closing scene. Mr. Mardones was an acceptable *Escamillo*, though not invariably true to the pitch. The chorus held forth vigorously but well, and Mr. Moranzoni read the score with reasonable discretion and skill if no pronounced feeling for light and shade.

The delicious ballets (mostly from "L'Arlésienne") danced with splendid spirit and delighted the audience beyond measure. Mme. Pavlowa, Spanish to the finger tips in appearance and lithe, fiery motion, enjoyed an ovation all her own.

### A Meritorious "Otello" Performance

A very meritorious performance of "Otello" was given by the Boston company on Friday evening of last week, a performance which, if deficient in some of the finer traits of interpretation and musical finish, delighted and at times even thrilled the hearer by reason of the vividness and dramatic life with which it was informed and the sincerity of its execution. Verdi's mighty tragedy gets shabby treatment in New York and true music-lovers are fain to content themselves with a few hearings of it at intervals of five or more years. Yet in this masterpiece the composer's genius touched sublimity. It marks the apogee of his gigantic powers of dramatic expression and the foolish notion that the fount of his melodic inspiration had dried up in the sixteen years that elapsed between "Aida" and the Shakespearian drama is certainly not borne out by the fecund invention wherewith this score is rich; nor did he, before "Otello," achieve such adroit musical characterization.

But, for all its virtues, the work is here relegated to the shelf, while opera-goers surfeit on "Tosca," "Iris" and "Sans-Gènes."

A great outpouring of enthusiasts

greeted last week's representation tumultuously. Indeed, at the close of the second and third acts, the artists got a memorable ovation. To Mr. Moranzoni who conducted must be ascribed much of the credit for the note of emotional intensity which pervaded the whole rendering. He handled the marvelous orchestral score most capably, with a powerful sense of climax and not without some feeling for the tenderness that pulsates through many of its pages.

wrath effectively. The *Iago* of Mr. Baklanoff, though not subtle, was yet consistent and convincing—the well-conceived embodiment of an extremely resourceful actor. "Honest *Iago*" should, indeed, manifest no evidence of villainy so express and undisguised as to make it difficult to account for the implicit credence *Otello* places in him and in accounting for this confidence Mr. Baklanoff was eminently successful. The music suits his superb resonant



Tamaki Miura

This picture of the Japanese prima donna of the Boston Grand Opera Company was made for MUSICAL AMERICA by the Bain News Service in her dressing room at the Manhattan Opera House, when she was making up for the part of *Madama Butterfly* at her debut before the critical New York public, Oct. 28. The little Japanese woman was nervous at the thought of facing the public and the critics in New York; but her nervousness soon left her when she found how cordial and appreciative her audience was.

And the zeal with which his intentions were carried out largely made amends for momentary evidences of raggedness and occasional lack of rhythmic agreement between singers and orchestra.

In the leading rôles, Messrs. Zenatello and Baklanoff and Mme. Villani carried off substantial honors. The tenor's *Otello* is not unfamiliar here. Mr. Zenatello was the Moor of Oscar Hammerstein's revival (when Melba sang *Desdemona*) and secured endorsement for his impersonation in those days. Last week he sang well and the powerful characteristics of his portrayal were found to have lost nothing of their former grip. There is not a little in it of "a noble nature perplexed in the extreme" and he knows how to contrast tenderness with passionate

voice well and in effect of declamation and tone his "Credo" was a masterpiece.

Mme. Villani proved in every respect one of the loveliest *Desdemonas* ever heard here. She sang the music delightfully and acted with grace and distinction. This *Desdemona*, gracious, pious and loving, was none the less a *grande dame* and her sensibilities unfailingly aristocratic as became the gently-nurtured daughter of a revered Venetian lord. The Boston company has introduced to New York no finer artist than this soprano nor one whom music-lovers would retain here with greater satisfaction.

The minor rôles were competently done. Elvira Leveroni was *Emilia*, Ernesto Giaccone a *Cassio* of the usual order of white-voiced, pink-visaged *Cas-*

sios, Alfred Kaufman *Lodovico*. Praise must be given the chorus for its spirited work and to Josef Urban's settings for their happy suggestiveness.

"Otello" was repeated on Monday evening of this week with the same cast. It was followed on both occasions by diversions by the Pavlowa Ballet.

### The Pavlowa Ballet

Wednesday's matinée last week was devoted to the Pavlowa Ballet, in which the inimitable Pavlowa herself appeared as the chief attraction in a series of diversions, beginning with Bayer's "Puppenfee," continuing with the "Snow Flakes" ballet and ending with a series of six charming dance arrangements, three of which were new to New York audiences. The dances from the "Nutcracker" suite, it may safely be said, made the greatest impression upon the audience, and the orchestra under the baton of Adolph Schmidt gave an excellent reading of the work. The dancing of M. Volinine in his *pas de deux* with Mlle. Pavlowa was excellent.

Auber's "Dumb Girl of Portici" was repeated on Saturday evening.

### Other comments on the New York debut of Mme. Tamaki Miura:

Mme. Miura is a personality. She is a mite of a woman and she has the grace and charm necessary for a combination which would win any audience's heart, irrespective of its brain.—*The Times*.

She fitted her national characteristics into the rôle with ability. In short her impersonation as a whole was novel, interesting and extremely effective.—*The Sun*.

Rarely has a New York audience showed more spontaneous applause. It would be foolish to apply ordinary critical standards on the vocal side to this little soprano—hers is the voice of a child, with all a child's charm and all its limitations. Historically, she can stand comparison with any of her occidental operatic sisters.—*The Tribune*.

The enthusiasm was entirely justified, for not only is her performance authoritative, as no Occidental conception can be, but she is a fine actress, reminding one of her great countrywoman, Sada Yacco.—*The Evening Post*.

Truth to tell, the Japanese soprano's performance, curious and interesting as it was in itself, brought out more clearly than ever the distinctly un-Japanese character of the lyric play.—*The Press*.

Not since the Belasco-Long tragedy was new on the local stage has a performance been seen of more thrilling realism and poignant appeal. O Miura San was a *Butterfly* to the manner born.—*The Evening Sun*.

### MARIAN VERYL'S RECITAL

#### Soprano Presents Unconventional and Entertaining Program

Marian Veryl, soprano, gave a recital in Aeolian Hall Monday afternoon before an audience of good size. An interesting and well arranged program was presented, as follows:

Domenico Freschi, "Parte il Pie"; Alessandro Scarlatti, "Pastorella tutta bella"; De Morsigny, "Ariette" from "Le Roi et le Fermier"; Old French Song, "Non je n'irai plus au bois"; John Dowland, "Come Again Sweet Love"; Thomas Morley, "It Was a Lover and His Lass"; Beethoven, "Wonne de Wehmuth"; Wolf, "Ach, Im Malen im Malen"; Brahms, "Auf dem Schiffe"; Wolf-Ferrari, "Via così non mi lasciate"; Verdi, "Bolero, Merce dilette Amiche"; Duparc, "Phidyle"; Chausson, "Nocturne"; Debussy, "Chevaux de Bois"; Bimboni, "Only a Rose"; Burleigh, "Almona"; Kernochan, "Lilacs"; Mascagni, "Mama non Mamma."

Miss Veryl deserves credit for preparing a program which could not be called conventional and which proved to be entertaining. Alberto Bimboni played very acceptable accompaniments.

#### Popular Artists Join in Concert for Club of Webster, Mass.

WEBSTER, MASS., Oct. 30.—The Adamowski Trio, Albert E. Brown, baritone, and Mme. Szumowska played before a capacity audience in Steinberg Theater last night, under the direction of the Webster Music Club. A representative program was presented. Mr. Brown was heard to a good advantage and Mme. Szumowska contributed her usual excellent work at the piano. R. W. P.

#### Twenty November Concerts Scheduled for Elman

Mischa Elman, in the present month, will appear in twenty concerts. Ten of these appearances will be with the New York Symphony orchestra in ten different Eastern cities; two are with the Philadelphia Symphony in that city. His Chicago recital is announced for the twenty-eighth of the month. In the course of the season he will play a dozen or more times in New York.

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NEW YORK CITY

## Katharine Goodson Opens Her Season with Canada Recitals

ALTHOUGH the musical season is still young, Katharine Goodson, the English pianist, has already begun her tour. This year Miss Goodson's first performances have been in Canada. Her following there, as in the United States, is large and her reception in the Dominion is always a hearty one.

Miss Goodson's success in America has been notable and she has won an increasing popularity. Her début some eight years ago when she appeared as soloist with the Boston Symphony Orchestra under Dr. Karl Muck, established

her at once as a figure of eminence in the piano world and her performances since as soloist with leading orchestras and in recital have all gone to corroborate the splendid impression she made at her first hearing in America. This year Miss Goodson is to play a large number of concerts, among them one with the Cincinnati Symphony Orchestra under Dr. Ernst Kunwald, when she will play the Brahms D Minor Concerto, a work which only the greatest pianists dare essay. Her tour is again under the direction of Antonia Sawyer.

A. W. K.



## VILLANI SEES PATRIOTIC ACT IN TRUE INTERPRETING OF HER "TRE RE" RÔLE

Italian Soprano Explains Difficulty of Revealing Real Symbolism of "Fiora," in Whom She Finds the Imperishable Genius of Her Nation—Necessary to Bring Out the Exalted Meaning of the Opera Without Slighting the Immediate Demands of the Action

NEW YORK has been two and a half years late in passing judgment upon the interpretation of *Fiora* in "L'Amore dei Tre Re" by Luisa Villani, who was the first soprano in the world to sing the tragic rôle of Montemezzi's heroine. It was on April 11, 1915, that the opera had its world première at La Scala in Milan, with Mme. Villani winning warm praise as *Fiora*.

In the next season this prima donna's creation of the rôle was transplanted to America and was placed on view at the Boston Opera House, where she again scored a success. It remained for Max Rabinoff to introduce Mme. Villani to New York in this part, with his Boston Grand Opera Company at the Manhattan Opera House, on Oct. 26. Here again Mme. Villani's portrayal of the Italian princess impressed her hearers deeply.

Previously, this young Italian soprano had been heard in America as *Minnie* in Henry W. Savage's production of "The Girl of the Golden West," as *Madama Butterfly* with the Bessie Abbott Opera Company in an opera season at the Academy of Music, New York, and on other stages.

### Her Analysis of the Rôle

On the day after her return to New York as *Fiora*, Mme. Villani analyzed for the benefit of a visitor her feelings in regard to the character of *Fiora*, as created by Sem Benelli in his poetic drama on which Montemezzi's opera is based.

"I am really delighted to be able to take part in 'L'Amore dei Tre Re,' she declared, "especially because it seems to me that in interpreting in its real meaning the rôle of *Fiora* I am performing an act patriotic as an Italian. When I come to think that she represents the old Latin civilization (which, even in its decadence, has so much fascination and vigor as to transform at its contact the primitive and brutal barbarian) I feel a sense of pride, as well as a hope that I may be equal to the task of impersonating a character so complex.

"To *Archibaldo* I must appear as the



Luisa Villani, the Gifted Italian Soprano as "Fiora" in Montemezzi's Opera "L'Amore dei Tre Re"

mysterious enigma—all powerful simply because I am incomprehensible to him; to *Manfredo* as the beautiful image of a superior light to which he would like to ascend; to *Avito* as representing his hopeless desire for the sublime things that are lost to him; to all as the genius of my imperishable race, which though crushed in its corporeal form by the blind fury of sheer brutal strength, dominates with its subtle power the destinies of the races that have attempted to conquer it.

"That is the reason why I see in *Fiora* something fatalistic which leads me to lay more stress on the symbolic meaning of the character than on its feminine weakness. The great difficulty is in displaying in its true measure the exalted meaning of the opera without interfering with the singing of the part and the immediate dramatic interest of the tragedy. And it is in this respect that the interpreter of *Fiora* has the most exacting demands made upon her."

## AFTERMATH

CITY OF DULUTH  
Mayor's Office.

My dear Mr. Freund:

I want to add a word of congratulation and expression of my appreciation of your splendid address at the First M. E. Church, under the auspices of the Matinée Musicale. The address was to me a remarkable one—remarkable for its historic interest as to things musical, and notable in the way of its comprehensiveness as well. It was keenly enjoyed by the people of Duluth, and I am persuaded that it was fully appreciated, as well as the fact of your coming here at the sacrifice of personal comfort.

I sincerely hope that it will be the

good fortune of the people of Duluth to have you as their guest upon other occasions, and may I add my best wishes for your continued health, prosperity and success?

Very truly yours,  
W. I. PRINCE,  
Mayor.

October 28, 1915.

MATINEE MUSICALE  
Duluth, Minn.

Dear Mr. Freund:

I want you to know how deeply grateful we all feel toward you for the privilege you gave us of hearing your most instructive lecture. We consider ourselves most fortunate in being given the privilege. I have heard it much discussed and always in a most appreciative way. You made a fine impression. I hope you may live many years to continue work in your very good cause. I want you to know from me what an inspiration your lecture was. At a meeting of the Board of Directors held last Friday morning the great work you are doing was discussed in a most appreciative manner.

Most cordially,  
(Mrs. J. N.) NELLIE G. MCKINDLEY,  
President.

October 28, 1915.

CONSERVATORY OF MUSIC  
Duluth, Minn.

Dear Mr. Freund:

The Duluth and Superior people are now realizing what your propaganda means, and I am sure that should you return for another address you would have even a greater success than you have already met. It has opened their eyes and we have profited by it already.

Do not worry, but go ahead with your great work. You must remember that you have a new territory to back you and they are with you, one and all.

Sincerely yours,  
GUSTAV FLAATEN,  
President.

October 25, 1915.

MATINEE MUSICALE

The Board of Directors of the Matinée Musicale desire, through me, its corresponding secretary, to thank you most cordially, not alone for your splendid lecture on the evening of the eighteenth, but also for your talk at the high-school.

Such efforts as yours are bound to reap big results.

Sincerely,  
Mrs. ARCHIBALD L. McDONALD,  
Duluth, Minn.  
October 25, 1915.

Play Stillman Kelley Symphony

At the concert given by the Cincinnati Symphony Orchestra under Dr. Kunwald Friday evening, Nov. 5, at Oxford, Ohio, the principal number on the program was Edgar Stillman Kelley's "New England" Symphony.

## SYMPHONY SOCIETY FOR NEW ORLEANS

New Organization Formed with Professor Schuyten as the Leader

NEW ORLEANS, LA., Oct. 30.—A New Orleans Symphony Orchestral Society has just been formed under the leadership of Prof. E. E. Schuyten. The membership already has reached thirty and includes performers upon nearly all of the chief instruments. Both amateurs and professionals are included in the ranks, and differences in individual ability are equalized by more frequent rehearsals for those most needing them. Professor Schuyten has worked out a plan by which he will be able through assistants to give many rehearsals in each instrumental group before the whole orchestra meets. If present enthusiasm is any sign, this movement ought to produce creditable results in a branch of music in which New Orleans has been sorely lacking.

As previously announced, the University Chorus, under the directorship of Prof. Leon Ryder Maxwell, will give a production of Mendelssohn's "Elijah" in the early spring, rehearsals beginning in November.

The Newcomb String Quartet, composed as last year of Messrs. Salomon, Freiche, Wehrmann and Finck, will give two concerts during the season and will present, among other interesting numbers, Sgambati's Quintet for Piano and Strings, with Dr. Giuseppe Ferrata as the assisting artist. This will be the first performance of the work in New Orleans. At the first concert Mrs. M. Carradine Westbrook will be the assisting pianist. D. B. F.

Zuro Opera Season Opens with "Carmen"

Louis Zuro has completed the final arrangements for the grand opera season, at the Thalia Theater, 46 Bowery, New York. Among the artists engaged are Leda Errera, an Italian dramatic soprano, who will make her début in "Aida" on Saturday evening, Nov. 6; Miss Auld, a coloratura soprano, well known in Italy; Maud Santley, the mezzo soprano of Covent Garden and the Century Opera Company; Giacomo Mazuroff, a Russian dramatic tenor, who is here on leave of absence, having been wounded during the siege of Przemyśl, and who will make his début in "Aida"; Luigi Samolli, another dramatic tenor, making his début in "Carmen," and Ignacio Del Castillo, formerly of the Boston Opera Company, one of the conductors. The season will start with "Carmen" Friday, Nov. 5. At the Saturday matinée, Nov. 6, "La Traviata" will be sung and "Aida" Saturday evening. Concert versions of "Lucia," and "Carmen" will be given Sunday afternoon and evening, Nov. 7.

Pavlowa as the Real Impresario of the Boston Opera Company

The New York Times states that Anna Pavlowa, the Russian dancer, now playing in New York with her ballet and the Boston Grand Opera Company, is the real financial backer and directing head of the enterprise, thus becoming the first woman operatic impresario to bring a first class company to New York. It is said that the basis on which the plans were drawn up with Max Rabinoff, who had been her manager for her ballet tours and now has the title of managing director of the operatic organization, was that she would invest \$75,000 and receive no salary for her services as a dancer. Incidentally, it is said that most of this money represents the receipts for the motion pictures for which she and her ballet posed last summer at Los Angeles, so that the operatic organization owes its existence to this extent to the "movies."

Marion London, Soprano, Returns from Southern Trip

Marion London, the lyric soprano, returned to New York last week from the South, where she sang in a number of recitals and appeared at a concert at the Virginia State Exposition in Richmond. Miss London sang at a concert at the Holland House, last Sunday, including in her program songs by Arditi and dell'Acqua. She was exceedingly happy in her performance of these numbers and responded to a demand for encores with Cadman's "Land of the Sky Blue Water" and "Will o' the Wisp," by Spross.

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## HERBERT AND EDISON LIONIZED ON COAST

Fêted in San Francisco During  
Exposition Visit—Orchestra  
War Over

Bureau of Musical America,  
1101 Pine Street,  
San Francisco, Oct. 27, 1915.

THOMAS A. EDISON, visiting the Exposition, tells the local newspapers to-day of his plans to perfect the mechanical reproduction of music so that on the phonograph even orchestral performances will be satisfactory. He says:

"We are going to have scientific music next. I am going to produce all the symphonies of Beethoven by phonograph so that one can hear them as perfectly as if listening to a big symphonic orchestra. I am constructing a huge concrete bowl, forty-two feet in diameter, arranged with wires which will catch all the sound waves. I will place all the musicians underneath this bowl, and not a single sound wave will escape reproduction. As it is now, many sound waves get away."

This concrete bowl is being constructed at the laboratory in West Orange, N. J.

A peculiar result of the war is that it has driven Edison into the manufacture of carboric acid in order to supply the demand for phonographic records, carboric acid being used in making the records.

All our local musical interest is centering about Victor Herbert just now. The New York composer has been here nearly a week, getting ready for the concert series to begin in Festival Hall next Sunday under the Greenbaum direction and being lionized in club and society circles, while from the newspapers he is receiving about as much attention as Edison and Ford. In one newspaper, the Call, Herbert talks of music in the abstract, while the composer discusses with the Bulletin the national wartime prejudices in relation to music.

The symphony situation is improving. After Mr. Herbert had been asked to give his opinion about it, all the newspapers proclaimed that he had the most genial smile in America. Alfred Hertz has won out. Any New York friends who wish to congratulate Mr. Hertz should address their letters to No. 22 Seaclyff Avenue, this city. Seaclyff Avenue is a reposeful little bit of an exclusive residence district overlooking San Francisco Bay and the only element that jars on the conductor's nerves is the chorus of fog horns in the bay.

Speaking of the symphony affairs, Mr. Hertz points out that an orchestra, to be good, must be kept free from changes in the personnel, with remuneration so satisfactory that the men will be willing to retain their engagements. That is exactly in line with the arguments offered by the unsuccessful musicians in their conflict with the association. They demanded that the old orchestra be kept intact and that the minimum pay be raised from \$25 to \$35. The conductor mentions European orchestras in which leaders and players have grown old together. But it is only by starting things on a basis satisfactory to all that anything like such permanency can be attained here.

For the first concert, in December, Mr. Hertz will offer Beethoven's "Leonore," Overture, No. 3, the Brahms's Second Symphony, D Major, and the Berlioz "Carnival Romain." For the second concert, he is preparing the Paul Dukas dance-poem, "La Péri," Percy Aldrich Grainger's settings of four British folk-songs, including "My Robin Is to the Greenwood Gone," "Molly on the Shore" and the "Irish Tune from County Derry," and as a closing number the Rimsky-Korsakov "Scheherazade" Suite. The third program is to include Gluck's "Iphigenia in Aulis" Overture and Beethoven's Second Symphony. The fourth will be all Wagnerian, and the fifth will be made up of Mozart's G Minor Symphony, Pfitzner's "Christel-flein" Overture, four characteristic pieces by Arthur Foote and the Richard Strauss "Till Eulenspiegel" poem. Other compositions in preparation are Paul Scheinplug's Shakespearean overture, F. Jacobi's "Pied Piper," the Richard Strauss "Heldenleben," Borodine's Second Symphony, Glazounow's Scènes de Ballet, Op. 52, Schubert's B Flat Symphony, and the Reger ballet suite that was featured by the New York Philharmonic last winter.

THOMAS NUNAN.

## SINGERS BEGIN YEAR'S WORK

Royal Dadmun and Robert Gottschalk  
in Successful Performances

In the announcement of the activities of the Music League of America's artists given out in the Special Fall Issue of MUSICAL AMERICA, mention was omitted of two of the League's most popular singers—Royal Dadmun, the baritone,



Robert Gottschalk, the Popular Tenor,  
Whose Concert Appearances Are  
Under Management of the Music  
League of America

and Robert Gottschalk, the tenor.

Mr. Dadmun's active season began when he gave a recital on Columbus Day, Oct. 12, in Akron, Ohio, and he will appear soon in Fredonia, New York, in recital, and in Newark, where he will share the program with Sara Gurovitch, the cellist, and May Peterson, the soprano.

Mr. Gottschalk's season opened on Oct. 17, when he sang at the Arbuckle Institute of Brooklyn under the direction of Bruno Huhn. He will give a song recital at the Princess Theater in New York on Nov. 15, and a concert on the 19th at the Montclair Club in Montclair, N. J. Mr. Gottschalk has just opened a new studio at 221 St. Nicholas avenue.

## Margaret Chapman Much Applauded in Knoxville Concert

Margaret Chapman, dramatic soprano, appeared recently under the auspices of the Knoxville Political Equality League, Knoxville, Tenn., her program opening with "Elsa's Dream" from "Lohengrin," followed by a group of five German and Italian songs. "Matinata," by Leoncavallo, was received with so much applause that Mrs. Chapman repeated the last part. She also sang "One Fine Day" from "Madama Butterfly" and gave as an encore "Home Sweet Home," playing her own accompaniments. Mrs. Chapman also sang a group of English songs and gave as additional encores "Comin' Through the Rye" and "Just Wearying for You." The accompaniments were ably played by Frank Nelson.

## Columbia University "Messiah" Performance to Be Free to Students

Prof. Walter Henry Hall, director of choral music at Columbia University, announced this week that the university concert to be held at Carnegie Hall on Dec. 20 would be free to all of the students and officers of the university. "The Messiah" will be sung. The university chorus has given many other oratorios in the past at Carnegie Hall, but this is the first year that the concert has been thrown open to the students. The chorus consists of about 300 voices. The soloists will be: Marie Stoddard, soprano; Ivy Scott, contralto; Dan Beddoe, tenor, and Robert Maitland, bass. The concert will be given under the auspices of the Columbia University Extension Teaching Department.

## Dalcroze Eurhythmics at Von Ende School

An announcement of interest is the return of Thaddeus J. J. the Dalcroze exponent who made a sensation in New York two years ago, who will resume his work at the Von Ende School of Music this week. Jarecki is credited with being one of the best exponents of the Jaques-Dalcroze art.

## GABRILOWITSCH OPENS HISTORICAL RECITALS

Clavier Composers from Byrde to  
Mozart in His New York  
Program

That admirable virtuoso, Ossip Gabrilowitsch, inaugurated his New York series of historical piano recitals on Election Day afternoon in Aeolian Hall with a wholly winning program chosen from the works of clavier composers of the sixteenth, seventeenth and eighteenth centuries. The writer can recall no pianist more eminently fitted to come through such a test in happier fashion. This Russian artist's touch is tinged with strange and delicious magic. His technic is coruscating, his sense of values quite astonishing.

In this program Mr. Gabrilowitsch permitted his auditors to peep into a veritable kaleidoscope of dim, archaic and constantly shifting colors. For Byrde's Pavane his tone was warm but very thin and fine. Claude Daquin's "Le Coucou" proved an exquisite web through which filtered naively the bird's call. Rameau's "Le Tambourin" had individual merits and Rossi's plaintive "Andantino" was splendidly played. A movement from D. Scarlatti's A Major Sonata revealed formidable difficulties brilliantly encompassed.

Mighty Bach was drawn upon from group two. Represented were the mystical B Flat Minor Prelude and Fugue, a scintillant Prelude from the Second English Suite, the Sarabande from English Suite number five and that immortal masterpiece, the Chromatic Fantasy and Fugue. Comment is quite superfluous, for the pianist played these remarkably.

The "Harmonious Blacksmith" Variations served to open the final group. Handel's music sounds fresh and warm to this day and was played memorably at this recital. In some ways Mr. Gabrilowitsch's interpretation of Emanuel Bach's B Minor Rondo was his finest achievement. An atmosphere such as may perhaps be evoked by a fine old tapestry was diffused with this lovely

melody. Haydn's Second Sonata is difficult despite its simple appearance on this printed page. As this artist treated it the work took on new beauties.

After all, however, Mr. Gabrilowitsch is probably never happier than when he is playing Mozart. The latter's music he translates with evident joy and not a little poetry. Ever present, too, is that superb clarity which is the gift of this pianist. He played the Variations in F and the "Marcia alla Turca." The last-named was done at times with magnificent élan, at others with chaste delicacy. Encores were few, but those which were given rightly enough conformed in spirit with the rest of the program. The recital ushered in what bids most fair to be a series calculated to warm the hearts of every music-lover. On this occasion the gathering was very large and appreciative. The historical and biographical notes for these recitals have been written by the brilliant litterateur, James Huneker, who has performed this work with his customary distinction. These notes appear in pamphlet form and are inserted in the program.

B. R.

## Fine Soloists Provide Treat for Meriden's Music Lovers

MERIDEN, CONN., Oct. 29.—The seventh annual secular concert by the First M. E. Choir, Frank T. Southwick, director, took place on Oct. 25. The program opened with Massenet's "Narcissus," followed by miscellaneous offerings by such sterling soloists as Bechtel Alcock, tenor; Victor Kuzdö, violinist, and Louise MacMahon, soprano. These artists performed admirably. Mr. Alcock's offerings were by Schumann, Beethoven, Sinding and Verdi; Mrs. MacMahon's from Lehmann, Lenart, Liszt and Massenet, and Mr. Kuzdö's numbers were by Wieniawski, Schubert and Kreisler. The chorus sang "Narcissus" with good precision and a good deal of finesse.

## Albertieri with Von Ende

Luigi Albertieri, who for fourteen years was ballet manager and stage director of the Metropolitan Opera House, has inaugurated a class for ballet dancing and one for the study of operatic rôles at the Von Ende School of Music.

## NO AMERICAN COLORATURA SOPRANO HAS ESTABLISHED HERSELF A FAVORITE AS HAS

# LUCY GATES

MAX SMITH, Music Critic of the New York PRESS says:

Special interest centered, however, in Lucy Gates, reports of whose triumph as a leading soprano in the Charlottenburg Opera of Berlin had aroused eager expectations. She was announced for only one number, the "Bell" aria from Lakmé. The applause she evoked by her brilliant performance of that difficult selection induced her to sing the "Una voce poco fa" aria as an encore.

Miss Gates has a soprano of peculiarly limpid resonance, which responds to the most difficult technical demands and soars easily upward into the loftiest tonal altitudes. There are no coloratura problems, apparently, which she cannot overcome with absolute ease and precision, and her intonation yesterday in the most exacting passages was flawless. Most remarkable, however, on this occasion were the delicate echo tones Miss Gates produced in the Lakmé aria. Her command of mezza-voce, indeed, is quite amazing, and gives her an opportunity to reveal the best qualities of her voice.

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Dear MUSICAL AMERICA:

Wilton Lackaye, an actor who stands high in his profession, has recently called attention to a situation in the musical and dramatic profession, which he considers needs drastic treatment. Mr. Lackaye asks:

"Why does the Commissioner of Internal Revenue exempt one of the largest classes of foreigners doing business in this country from payment of the lawful tax upon incomes gained here? This class is composed of singers, musicians, actors and other members of the theatrical profession."

Mr. Lackaye points out the injustice of taxing the incomes of American musicians and actors who earn a few thousand dollars, while the great fortunes earned each season by foreign musicians and actors are carried away without paying a cent, in the way of tax, to the country which has been shown to be their El Dorado.

Among the musicians there is, of course, Caruso, who, between his salary at the Metropolitan of \$2,500 a performance and his royalties on his records, earns, at the least, a quarter of a million a season, yet he pays no tax.

On the other hand, a musician with a family to support here, who earns four or five thousand dollars a year, must pay a tax.

Pavlowa, the dancer, who has earned fortunes here, pays no tax, but her much poorer sisters must pay.

An American comedian with a few thousand dollars' income, must pay a tax, yet Harry Lauder, who earns a hundred thousand dollars a season, pays nothing.

Olive Fremstad and Emmy Destinn, who make from a thousand to twelve hundred dollars a performance, pay nothing, but American concert singers, who, after a whole season of hard work, have earned from five to six thousand dollars, are taxed.

Mr. Lackaye says the condition is so unjust that he feels assured that the Commissioner of Internal Revenue will devise some means to make the foreign artists and musicians, actors and actresses who take away fortunes every year, pay at least a fair tax on their revenues.

There is, also, a further point which Mr. Lackaye has not considered. What the American singers and musicians, actors and actresses earn, they spend here. The greater part of what the foreign musicians, actors and actresses earn here, is spent abroad.

Mr. Lackaye's article has been syndicated through the country, has appeared in the Sunday supplements of a number of leading papers in the West, Middle West and Northwest, and has, unquestionably, excited favorable comment.

\* \* \*

Henry Doughty Tovey, director of the School of Fine Arts of the University of Kansas, writes me as follows:

"Please tell me," he says, "why most tenors end 'Celeste Aida' and the 'Flower Song' from 'Carmen' with the loudest possible tone, when both are marked 'Morendo' and 'pppp'? Also, why most sopranos singing *Micaela* end the prayer with a high note, when none is written?"

Miss Farrar, says Mr. Tovey, is the only soprano he has heard who does not exploit her ability in this manner.

In the case of the tenors, Mr. Tovey

asks whether it is because it is so difficult to sing these high notes softly.

Mr. Tovey concludes his epistle by stating that Mme. Gadski is an artist who rarely, if ever, departs from the score.

I think one can answer Mr. Tovey's questions by stating that the tenors who end "Celeste Aida" with a scream, even though they do include the great Carus, are more interested in exploiting their voice, and appealing to what *Hamlet* called "the groundlings," than they are interested in doing artistic work of the highest class.

"Celeste Aida" is really a soliloquy—something like *Hamlet's* Soliloquy, "To be or not to be"—and should be sung as such. Yet the great Carus, like many other tenors, gradually works himself up into a passion as he sings it, and ends in a volume of tone, which, if *Celeste Aida* were within a hundred miles, would certainly make her come right back and hug him.

These things may appear to many to be of little moment, but, as a matter of fact, they touch the very fundamentals of artistic presentation. In the first place, they cruelly misrepresent the composer. In the next place, they illustrate the great difference between the artist and the actor or the singer.

The actor protrudes his personality in every part he plays, be he Lester Wallack dead, or John Drew living. The artist submerges his personality in that of the rôle he presents, be he Richard Mansfield dead or Otis Skinner living.

Admire Caruso as much as we may, it is virtually his own personality which he presents in every rôle. He simply wears different clothes—that is all there is to it.

On the other hand, take Scotti. Can you imagine anything more widely different than his *Scarpia* and his Chinaman in "L'Oracolo," or his Japanese in "Iris" or his *Iago*, or his wonderful *Falstaff*?

In all these instances the dividing line is between those who use art, in all its forms, to present their own personality, and almost force it upon the public, and those who submerge their personality, in order to present an absolutely true, artistic character.

The one class think of themselves, the others think of their art, and also pay some regard to the intention of the composer or author whose work they present.

\* \* \*

Another issue raised by Mr. Tovey is as to the ability to sing high notes "softly."

I contend that the ability to sing any note softly and yet be effective is a distinguishing mark of really good, true, beautiful singing.

The singer who can only be effective when screaming has left good singing many miles behind. It is in the use of what is called the *mezza voce* and in the ability to sing a passage softly, and yet be effective, that the true singer is revealed.

One of the reasons why we have so many so-called "dramatic" singers, who are incapable of giving us a passage *piano*—that is, so that it will have strength enough to get across the footlights, is to be found in the gradual but constant increase in the size of the orchestra, whose consequent increase in volume of tone has forced singers to use more tone than nature permits, with the result that the vocal chords are strained, and the power to sing with the middle voice, or "softly," is lost.

\* \* \*

Mr. Tovey's reference to Geraldine Farrar as the only soprano that he has heard who does not exploit her ability in the manner to which he calls attention, shows that we are all continuing to talk about La Geraldine, *a propos* to whom let me say that I have received several letters which confirm me in my original impression that after the sweet lady had come out with her interview on the relation of matrimony and motherhood to art, and her further dictum that she had never met any man who could interest her for more than thirty minutes at a time, she would be washing her hands in invisible soap and water, and exclaiming:

"Ma, they're talking about me yet!"

Of the letters I have received, there are a few to which I desire to refer. In the first place, let me call the attention of my correspondents, who appear to be women, that no one has, as they seem to think, attacked Miss Farrar's character.

It may be well, however, to recall the fact that, having an opportunity to express her opinions to reporters, Miss Farrar chose her own subject, and discoursed on the impossibility of an artist fulfilling her duties as such, and, at the same time, be wife and mother. And it was

incidental to this that she also expressed her supreme contempt for the male sex. So that whatever criticism she has been subjected to, she herself invited. This disposes of several of the communications I have received.

Another communication defends the action of the censors in Philadelphia who objected to some of the scenes in the film play of "Carmen" for which Miss Farrar posed. The writer calls my attention to the fact that not only in Pennsylvania, but in Ohio were some of the scenes found objectionable, and enforces her position by referring to a review in the New York *Evening Sun*, of Monday last, which, in an exceedingly eulogistic account of Miss Farrar's wonderful acting, says:

"The prima donna, freed of the limitation of the singing stage, throws herself into the task with an abandon that leaves ordinary realism far distant. Her performance, as seen on the screen of the Strand Theater, is bound to create a *furor*. This wonderful young woman, with many gifts, has failed on one point. Parts of the play are a little too coarse—to use a mild phrase—to meet the general opinion. It is admitted that nothing shown on the screen could equal the coarse wantonness of such a character in life. This picture in its departure from the customary line, perhaps seems a little more bestial because of inevitable contrast with Miss Farrar's operatic *Carmen*."

To all of which I will reply, in Miss Farrar's behalf, that she may possibly be a little too realistic, but that it does not follow, by any means, that her acting or her presentation of the rôle in the sense referred to, is, as has been claimed, "indecent" or "bestial."

Another writer calls attention to the fact that, however much we may reprobate Miss Farrar's views on the relations between the sexes, and especially on the relation, or non-relation between art and maternity, we must admit that she is frankly honest; she is not a hypocrite; she does not, as some of her sister artists do, pretend to be one thing while she is, in reality, another.

What right, says my fair communicant—I presume she is fair—what right has the public to inquire into Miss Farrar's private life?

"When," she writes, "we pay our money at the box office, we go to see a performance in which we enjoy her singing—that accomplished Miss Farrar has done her duty, and given us a fair return for our money."

"Do we ask, when we go into a department store, to purchase a suit of clothes, whether the manager is living with his wife?"

"When we sit down to eat in a restaurant do we inquire whether the head of the place is a church-going member?"

"When we buy a ticket at a railroad station, do we inquire whether the president of the road is a gentleman or not?"

"Then why should we demand from the artist on the stage the right to inquire into his or her private life?"

There is another correspondent, who, writing from Detroit, where Miss Farrar recently appeared in concert, says that she agrees with the criticism that has been leveled against Miss Farrar with regard to her performances in the film "Carmen," because when she appeared before the Detroit public, she shocked them for the reason that her costume "began at the waist and went downward."

"However," says the correspondent, "it is possible that Miss Farrar, realizing that she is no longer young, and that, as she has herself said in another, much quoted interview, it is up to her to make hay while the box office sun shines, and so she realizes that she must keep in the limelight by methods which, perhaps twenty years ago, she would not have used."

\* \* \*

Wight Neumann, for years the most enterprising musical *impresario* of Chicago, and perhaps of the West, is said to mourn the disappearance of two thousand dollars, which he lost at the concert of the Boston Symphony, to which he had undertaken to pay the sum of five thousand dollars.

Knowing Wight Neumann as well as I do, and his liberal, breezy nature, his contempt for money, and the fact that he is worth, to-day, probably half a million, I feel certain that such a sum would mean nothing to him.

I refer to the matter for the reason that it has been used as a proof that Chicago is indifferent to the highest kind of music, and, consequently, a manager engaging so distinguished an organization as the Boston Symphony, suffered a loss.

When we examine the facts of the case, we shall find that the slur on Chicago is undeserved.

In the first place, the Boston Sym-

phony concert, with the other expenses involved, meant a total cost, for that one night, of between seven and eight thousand dollars. That the deficit was two thousand means that Chicago responded to the tune of between five and six thousand dollars to hear the Boston Symphony, and this, be it remembered, at the very opening of the season—a very unpropitious time, when a large part of the society element of Chicago and of the music lovers had not yet returned to town, for the season had not yet opened.

I think it is really surprising that nearly six thousand was taken in for the Boston Symphony concert. So that it really speaks well for Chicago, even if Wight Neumann did lose a little money.

There is no truth to the story put forward by a wag that the Lake had risen an inch owing to the salt tears shed by Neumann over his loss.

\* \* \*

The argument I just made will also explain why Mme. Gadski sang, recently, in Rochester, a very music loving town, to one of the poorest houses ever known there.

On the surface, this would appear to show one of two things—or both. Either that Rochester was not a music loving town, or, on the other hand, that Mme. Gadski had lost her vogue. As a matter of fact, neither of these statements would be true.

There is probably no town in the country, and certainly not in the State of New York, which contains a larger percentage of music lovers.

In the next place, the records of concerts elsewhere show that Mme. Gadski still retains a large hold on the music loving public, as, indeed, she deserves, for surely no woman has worked more conscientiously, more faithfully, to uphold the highest artistic ideals, than she has. That she had a poor house is due absolutely to local conditions, if I am correctly informed.

For over fifteen years Mr. Hermann Dosenbach, a capable and conscientious musician, has given, each season, a series of symphony concerts of a high order of merit. These have been supported by the citizens, and have been backed by George Eastman, the kodak millionaire, and a few rich men. While the expenses were heavy, the deficit was less than \$20,000 a season, which speaks well for Rochester. It was at one of the concerts given by this organization that Mme. Gadski had the poor house.

Now, in Rochester, there is a woman's organization known as the Tuesday Musical, which has done a great deal of good in the cause of music. Recently the new president, Mrs. S. L. Ettenheim, conceived the very laudable idea of breaking down the exclusiveness of the club and enlarging its public usefulness by committing its support to a series of concerts by first class artists, pianists, singers and others.

A series of some six or seven concerts was proposed and tickets for all reserved seats for the series of these concerts were sold for as low as five dollars for single seats in the great auditorium. It really meant a popular subscription for good music. The result was that when the artists for these concerts were announced, and the fact that the tickets could be obtained for a low figure, the house was sold out, almost in one day.

This, however, naturally, bore heavily upon the local symphony organization and its concerts, and that is why Mme. Gadski had such a poor house.

It was due neither to her having lost her prestige or her artistic attainments, nor was it due to the indifference on the part of the Rochester people to the best music. They had simply "blown in" their money for something else, and, naturally, other organizations and other musical entertainments suffered.

\* \* \*

Some of the organizations that "buy talent," as it is called, and are very anxious to get good music in their towns, have been kicking because the price for Kreisler, the great violinist, has been raised to \$1,500 a concert, and certain of these organizations seem inclined to severely criticize Mr. Kreisler for making himself impossible in towns where they are just crazy to hear him.

Here, again, if I am correctly informed, Mr. Kreisler, the artist is not to blame. He has not raised his price. It is his manager, Mr. Ellis of Boston, who has done the raising, and who proposes to make as much money out of Mr. Kreisler as he can, which, of course, is his privilege.

\* \* \*

Louis Graveure, the mysterious singer, has certainly, from all reports, scored a tremendous sensation all through the Northwest, in the territory recently

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

visited by your enterprising Editor, who seems to defy age, in his work to promote an interest in music, and a greater interest in our own musicians, teachers and composers.

Graveure made a simply tremendous impression in Minneapolis, and as one of those who heard him says, he appears positively not only to have hypnotized his audience, but taken it by storm. His voice is described as luscious and under perfect control.

A writer in the New York *Herald* calls attention to something that I have repeatedly referred to myself, namely, the imposition upon singers, made by a certain class of clubwomen in New York, who demand the free services of their young countrymen and women for their entertainments, or for those of their clubs. The article is signed by George Cawein. I wonder whether he is any relation to Miss Cavan, who made such a success, last season, with the Chicago Opera Company. You know, her original name was Cawein, but, for reasons of her own, she changed it to 'Cavan.'

Singers, says Mr. Cawein, spend thousands of dollars for their musical education. The war has ruined the careers of hundreds who have come to their own land, in the hope that America will give them their chance. They are preyed upon

by clubwomen and others, to give free concerts, on promises of publicity and paying engagements later, which, however, never materialize, so that the poor dupes are blackmailed into singing, evening after evening, for the free entertainment of those who never give them a thought after the song is finished.

I thoroughly agree with Mr. Cawein. The laborer is worthy of his hire, and surely no laborer is more worthy than those who conscientiously work in the realm of music and art.

If the singers are thus preyed upon, especially those who are endeavoring to win fame and name, it is largely because they lack organization, because they have no interest in one another, and so fall an easy prey to the unscrupulous. This is one of the reasons why black-mailing sheets have been able to thrive in the musical profession, when, in other lines of human endeavor, they would have been impossible.

So your Editor, in his tour of the Northwest, has not only been talking to music lovers, but to the high school children.

In Superior, Wis., which, you know, is right across the water from Duluth, I hear a unique compliment was paid him by Mrs. Anna Williams, the charming supervisor of music in the high schools, who, when he appeared, had all the children, in their hundreds, rise up and sing "America," which they had not done in five years, the last occasion being the visit of the G. A. R.

Your

MEPHISTO.

## BAUER AGAIN RISES TO SUMMITS OF ART

## Pianist's Opening New York Recital of the Season Stirs Ecstatic Comment

To record that Harold Bauer outdid his last year's performances at his first New York recital of the current season in Æolian Hall last Saturday afternoon would undoubtedly be hyperbolic. Not even an artist of his station can transcend the insuperable. But he equaled at all points those of his past achievements which musicians have elected to

regard as landmarks in the local annals of piano playing, and in that fact lies the fairest praise for which Mr. Bauer can reasonably hope. He played like a scholar of unsurpassable intellectual distinction; like a poet of exquisitely precious sensibilities, of noblest emotions; like a seer of highest, purest vision, and with the force of an inspired prophecy. In the spirit with which he approached his task, in the reverence and uplifting zeal wherewith it was consummated lay the most convincing proof of the man's greatness and the power felt most irresistibly by his audience.

It was numerous, this audience. A Bauer gathering has, indeed, become proverbial and last Saturday's lived up in every essential to the precedents established. It crowded every foot of the audience room and enconced itself on the stage. It basked in the beauty, the sweetness and the light of Mr. Bauer's art, gave him a royal reception and asked for—and received—a good deal more than the musically solid and well-stocked program originally offered. This program was gratifyingly unconventional and designed to furnish variety and satisfy a diversity of musical tastes. It began with Brahms's F Minor Sonata, besides which it contained Schumann's "Kinderszenen," Chopin's "Polonaise Fantasie," César Franck's "Prelude, Aria and Finale," four Bach Inventions and Debussy's "Estampes." Numbers not scheduled included the "Butterfly" Etude, Brahms's A Flat Waltz, a Debussy prelude, a Liszt study and more besides.

To decide in which of these compositions Mr. Bauer's art showed at its greatest, in which his message became most pregnant and illuminating, is something more than the present commentator is disposed to attempt. Indeed, in an instance where the objective and spiritual mastery is so complete, such a course is from the outset superfluous. When the poetic significance is so eloquently unfolded, the musical content exposed was such finality and clearness, and the technical apparatus so sure in its functioning and so ample in its scope, what matter—aside from purely musical considerations—whether the work be Brahms or Schumann, Debussy or Bach?

To be sure one is sorely tempted to embark upon a dissertation touching each individual reading, though brief and inevitably unsatisfactory gen-

eralizations must serve for the present. Brahms's fine Sonata received a superb reading, vital and spirited and admirably wrought, whether in the swift-flowing dramatic current of the first movement, the tranquil serenity of the limpid *andante espressivo* or the rude humor of the scherzo section. The "Scenes from Childhood" were played as one is privileged to hear them perhaps no more than once in half a generation. In Schumann, of course, Mr. Bauer always did excel. But it is one thing to play the average Schumann composition well and distinctly another to command success in this particular set of miniatures. They demand not only a carefully adjusted sense of relative proportions but an innate simplicity and an intuitive grasp of child psychology. There is considerable of the child in Mr. Bauer's nature—not the least contributory factor to his artistic greatness—and it revealed itself repeatedly in these little idylls. They abounded in humor and the close of several of them found the audience laughing outright. With the unerring instinct of one surveying this music from the child's angle, Mr. Bauer avoided the slightest vestige of slushy sentiment and such a number as the habitually manhandled "Träumerei" exhaled a new significance. And how he revels in this music! His enjoyment of it was positively infectious and communicated itself quite spontaneously to his listeners.

Mr. Bauer merits profuse thanks for rediscovering Chopin's grand "Polonaise Fantasie," which this generation of pianists to all appearances knows not. He played it stirring and with a perfect command of its moods as he did also the ineffably noble and imposing tonal edifice of César Franck. With what cameo-like perfection he delivers the delicious and tiny "Inventions" of Bach and what gems of delicate charm they become at his hands need not be told anew.

Full of iridescent tonal ravishments and subtle fancy were the Debussy pieces, to which the pianist further brought his keen analytic faculties, clarifying their elusive structural characteristics to the point of complete lucidity. They were given directly after the Bach, affording effective contrast yet without any of the incongruity that might have been expected from such a juxtaposition. All told it was a memorable recital, one certain to stand out prominently even in the face of the present plethora of musical happenings.

H. F. P.

## Sonata Recitals at New York School

A series of recitals unusual in character is being given on Fridays at the American Institute of Applied Music at 212 West Fifty-ninth Street, New York, of which Kate S. Chittenden is the dean. The programs of these recitals are made up entirely of sonatas for the piano-forte or for violin and piano, and as there are to be nine of them in all they will cover a wide range of sonata literature, Haydn, Mozart, Beethoven, Schubert, Schumann, Chopin, Brahms, Grieg, Gade and MacDowell being represented.

These recitals will extend up to Dec. 10, and are open to the public. They begin at a quarter past four on Friday afternoon.

At his first New York recital of the season, at Carnegie Hall, on Wednesday afternoon, Nov. 17, Ernest Schelling, the pianist, will play three compositions by Enrique Granados, never before, so far as the records of this paper show, played publicly in New York. They are two Spanish dances, one in E Minor, the other in E major, and a Spanish military march.

Loudon Charlton, the concert manager, announces the following New York recitals, all of them in Æolian Hall: Ossip Gabrilowitsch, Nov. 13; Caroline Hudson-Alexander, Nov. 15; Harold Bauer and Pablo Casals, Nov. 20; George Copeland, Nov. 24; Louis Cornell, Nov. 29; Flonzaley Quartet, Nov. 30; Ernest Hutcheson, Dec. 4; Arthur Shattuck, Dec. 1.

## DIAGHILEW BALLET TO BEGIN SEASON, JAN. 17

Will Play Two Weeks in New York Before Touring Other Cities—Franko Assembling an Orchestra

In a preliminary prospectus issued this week by John Brown, business comptroller of the Metropolitan Opera Company it is announced that the beginning of the tour of Serge de Diaghilew's Ballet Russe will take place on Jan. 17 and continue for two weeks in New York. For some weeks previous the troupe will rehearse here. After the New York engagement, the ballet will tour the principal cities of the United States.

It is also announced that Nahan Franko, the distinguished conductor, is assembling a full symphony orchestra of seventy members. For four weeks he has heard musicians for that purpose. Owing to the exacting works of the composers represented, musicians of the first rank only are being engaged, says the announcement.

After its New York season, the troupe will make brief visits to Boston, Albany, Detroit, Chicago, Milwaukee, St. Paul, Minneapolis, Kansas City, St. Louis, Indianapolis, Columbus, Cincinnati, Cleveland, Pittsburgh, Washington, Baltimore, Philadelphia, Atlantic City and the Metropolitan Opera House.

"M. de Diaghilew," the prospectus reads, "will bring to America fifty or more principal dancers. At their head stand Nijinsky and Karsavina, and arrayed around them are Bolm, who is producer also; Cecchetti, Massin, Mmes. Lubov Tchernishowa, Sokolova and Pflanz. The eighteen different ballets will be set in the scenery and clothed in the costumes designed for them by Leon Bakst, who is expected in America in December."

Ernest Ansermet, late musical conductor of Montreux and Geneva, will be orchestra leader.

Mme. Sembrich has assembled more than one thousand volunteers to work with her this Saturday, Nov. 6, in the celebration of the Polish flag day. Polish flags will be sold in the streets, theaters and in all the hotels and restaurants of New York.

SUCCESS OF  
LUIA  
VILLANI  
SOPRANO

in "L'Amore dei Tre Re" and  
"Otello" with the Boston  
Grand Opera Company  
at the  
MANHATTAN OPERA HOUSE  
NEW YORK

Luisa Villani achieved a personal triumph as *Fiora*, and she deserved it. She sang Montemezzi's music admirably with a voice of beautiful quality perfectly suited to her rôle and with a delivery which united good technic with dramatic value. Her musical interpretation was a piece of excellent operatic art.—*N. Y. Sun*, Oct. 27.

Signora Villani displayed last night a voice of real brilliancy which she used with discretion and intelligence.—*N. Y. Tribune*, Oct. 27.

Mme. Villani made a most favorable impression and deserved the enthusiastic plaudits she received. Bearing in mind the beauty and expressiveness of her voice and the dramatic sincerity of her singing, it seems surprising that she should have been a member of the Metropolitan Opera Company for fully a year without making a single public appearance.—*New York Press*, Oct. 27.

Luisa Villani, whose sympathetic and pathetically appealing Desdemona represented one of the most agreeable features of the evening, seemed to have regard for the composer's wishes.—*New York Press*, Oct. 30.

## ART PUBLICATION SOCIETY

PUBLISHED WEEKLY

L. G. COOKE, Editor-in-Chief

OFFICE OF THE SOCIETY

Nov. 28th, 1914.

R. S. Waldron, Vice-President,  
St. Louis, Mo.

Dear Mr. Waldron:

I am very much pleased to find there is a widespread interest being taken in music, by educational authorities.

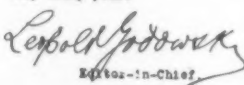
To become an artist it is necessary to acquire a musical education, regardless of one's talent. This knowledge, with the many benefits accruing from its possession, can be acquired by any earnest student. With many years of experience as a teacher, I find it impossible to give a well defined and orderly system of instruction without the guidance of a text work.

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I am sure that, were this work properly presented to the school authorities, it would meet with their approval, and its use would hasten the day of general recognition of music as a necessary branch of education.

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Editor-in-Chief

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# SCHOOL OF BATTISTINI DYING OUT, SAYS DE LUCA

Modern Operatic Composers Discouraging Beautiful Singing on Part of Baritones by Unvocal Roles Which They So Frequently Write for Them, Points Out New Metropolitan Artist—Puccini Operas as an Example—His Views on Baritone Controversy

NO matter what else happens to Giuseppe de Luca during his first season in America, he will be spared one experience: As he walks along our highways, nobody will say of him, "That must be an opera singer." Scarcely ever was there an individual whose appearance so belied his profession. Further, the countenance of this noted Italian baritone bears hardly any of the characteristic features of Italy's people. Were he called upon to sing the rôle of an up-to-date American, he could "look the part" to perfection. In fact, from his well-groomed appearance and the geniality of his manner, one might fancy him to be a Wall Street broker rejoicing over the recent boom in war stocks.

Thus, when the writer sought out Mr. de Luca by appointment in the lobby of his hotel the other morning, he would have had some difficulty in locating the eminent baritone, had not Gianni Viafora accompanied the expedition—in the rôle of interpreter. This latter service, however, was found to be scarcely needed with the new Metropolitan baritone.

## Studied English in Rome

"I have been studying English for three months in Rome," said Mr. de Luca, in response to an exclamation of astonishment as to his proficiency. "My teacher was an English lady, and now I have a hard time to understand the speech of Americans. Did I study by conversation? No, from an English grammar. I know many English words, but it is not easy to use them. Yet I will speak with many American people until I know how."

Mr. de Luca made some pertinent comments upon the discussion which has been raging in *MUSICAL AMERICA*'s "Open Forum" as to who is the greatest baritone. He disagrees, for instance, with those who, while desirous of placing Battistini as the greatest baritone, consider him really a tenor. "No, Battistini is a baritone," he commented, "a baritone of wonderful art, but his tone is more white than that of the ordinary baritone. Yet his voice is a real baritone."

## Puccini's Baritone Rôles

Signor de Luca, by the way, is a product of the same teacher as Battistini. "The school of Battistini is dying out," he declares. "Battistini was superb in the old style beautiful singing, but we do not find baritones to-day who can sing the trills and other ornamentations of the old operas. The reason, of course, is that the composers no longer write operas of that style. What chance has the baritone for beautiful singing in the Puccini operas? (And Mascagni is worse.)



Glimpses of Giuseppe de Luca, Past and Present: No. 1, Photograph of Mr. de Luca (on the Right) and Enrico Caruso, Taken in 1902 at Genoa and Showing the Two Artists in Bizet's "Pearl Fishers," Which They Are to Sing at the Metropolitan This Season. No. 2, Giuseppe de Luca in *Every-Day Life*. No. 3, Mr. de Luca as "Hamlet"

Puccini does not write for the baritone. Look at "Tosca"—*Scarpia*'s music is harsh all the way through. Then there's "Bohème." *Marcello* practically doesn't sing—he talks all through the opera. In "Butterfly," yes; in the latter scene, *Sharpless* has some beautiful singing. You see, it seems that Puccini is not interested in the baritone. But Verdi—ah! He always writes for the voice, no matter how dramatic the scene, there is always a chance for beautiful singing. And the classic style of Mozart! His operas and Verdi's, those I love to sing."

If you ask Mr. de Luca as to his favorite rôles, he will start the list with *Don Giovanni* and *Rigoletto*. "Don Giovanni—that is the test of the baritone," he exclaimed. "In this rôle the artist must combine fine singing, good dress, effective action, thorough art and the ability to present the different moods of the *Don*. And as *Rigoletto* the baritone must sing 'from the heart'; his facial expression must show the emotions vividly; in the scene with the courtiers he must laugh when he is really weeping, and later, in the scene with his daughter, he is the broken-hearted father. These rôles I like very much."

## Favored Rôles

"Then I like to do *Hamlet* and *Marquis de Posa* in 'Don Carlos.' I have been urging Mr. Gatti to produce 'Don Carlos,' but it will be impossible this year. Perhaps I may sing it here if I return after this season. *Beckmesser* in 'Meistersinger' is another rôle that I enjoy singing. I studied it with Mr. Toscanini. Once when I sang the part at Bologna, many people who were there said that my *Beckmesser* was an imitation of that of Frederick, the great German interpreter of the rôle. But I had never even seen him. (I sing through the nose all the time as *Beckmesser*.) 'Damnation of Faust' is another opera I have sung

all around the world. Altogether I have eighty operas in my repertoire."

Of the operas in the comic vein a favorite of Mr. de Luca is "Don Pasquale." He relates that upon the occasion of his appearance in a revival of the work at the Scala, it had been produced some five months before at a vaudeville theater, in a sort of "ten, twenty, thirty" atmosphere. The lowering of the Scala's dignity by producing an opera that had just been given under such cheap circumstances so nettled the populace, that they came to the theater ready to make trouble. "But the opera was such a success," added the baritone, "that we gave it twenty-four times during the Carnival."

Mr. de Luca was asked: "Simply because, as you say, the operas that call for the old *bel canto* are no longer being written, it doesn't follow that the old art of beautiful singing need no longer be taught, does it?"

## Value of Old School Training

"Certainly not," replied the baritone. "The artist who has been trained in the old school will be able to sing effectively all types of parts—the classic, romantic and dramatic and the comic rôles. The case is similar to that of the *ballerina* who has been trained in the old school and who can dance not only the classic works, but the ballets in modern form. Does the old Italian training help even in the interpretation of Wagner rôles? Of course. It aids the singer to get rid of any harshness in the singing. There is 'Tannhäuser,' for instance. I sang *Wolfram* in my début at the Colon, Buenos Ayres. Another Wagnerian rôle in my repertoire is *Alberich*, which I sang in the first 'Rheingold' at La Scala under Maestro Campanini."

Reverting to the subject of the world's greatest baritones, Mr. de Luca mentioned Titta Ruffo, Amato, Scotti and Stracciari. One might supply another name (which Mr. de Luca, in his modesty, omitted) and, to judge from the reputation which precedes him, doubtless many Americans will do so after his Metropolitan début.

Value of Old-School Training in That It Fits Singers to Portray All Manner of Parts—Career of This Baritone Who Has Sung Almost Continuously in Many Countries Since His Debut Sixteen Years Ago at the Age of Twenty—Thrice "Decorated" by Royalty

This baritone does not believe in the phonograph as an infallible test of voices, as, indeed, it has been used by some of the "Open Forum" correspondents in the "greatest baritone" discussion. "There are some voices which sound especially well on the talking machine," he stated, "just as there are certain faces which look the best on a moving picture screen." The speaker here instanced the case of a singer known particularly for his work as a *buffo* whose voice on the talking machine sounds big and resonant. "There are many good singers whose tones do not reproduce well, and for this reason I do not believe that talking machine records can be used as a real test. Besides, they cannot show the dramatic art of the singer, his facial expression, stage presence, etc."

## Records Not Infallible

"Therefore, I do not think that, as some of your readers suggest, these records of singers will consistently be of value to posterity in giving a reliable idea of the singers of the present. For example, we have some records of Battistini, but they are not really good records, and will not give posterity an adequate impression of his singing."

Mr. de Luca's own vocal schooling is of the most thorough sort, for he began at fifteen a five year's course of study at the Saint Cecilia Conservatory of Rome, which is his native city. He relates, "My voice was a baritone even at thirteen, when I was discovered by Bartolini, the noted baritone and teacher. Although it was expected that my voice would change after that, it did not, yet Bartolini advised me not to begin studying until I was fifteen. My teacher at the Saint Cecilia was Persichini, who has given seventy-four artists to the world. The ordinary course at the conservatory is four years, but they had me study for an extra year because I was so young."

"I was just a little over twenty when I made my début at Piacenza in 'Faust.' From that time to this—sixteen years—I've practically never stopped singing. I've sung eight seasons at La Scala, eleven at Buenos Ayres (at the Grand Opera and then at the Colon) and three seasons in London (I never sang there in the spring season because I was always engaged for Buenos Ayres). Among other cities where I've appeared are Rome, Barcelona, Vienna, Bucharest, Petrograd and Moscow. This war has cut me out of my Russian engagements," he continued ruefully, "and in Russia a singer can make in two months and a half what it takes him six months to earn here."

## Reunion with Caruso

When Enrico Caruso sang "Pagliacci" in Rome last year, Mr. de Luca was the *Tonio*. This was in the nature of a reunion, as he and the famous tenor had sung together in 1900 at the Carlo Felice, in Genoa.

Baritone rôles of several operas have been created by Mr. de Luca in Italy,

[Continued on page 10]

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# SCHOOL OF BATTISTINI DYING OUT SAYS DE LUCA

[Continued from page 9]

among them Massenet's "Griselidis," at the Lirico, Milan; Cilea's "Adrienne Lecouvreur," also at the Lirico and with Caruso and under Campanini's baton; and Franchetti's "Notte di Leggenda."

At the Metropolitan, among the works in which he will appear are two French operas, "Carmen" and "Les Pêcheurs de Perles."

Mr. de Luca has been "decorated" in three countries in which he has sung. The Dowager Queen Marguerite of Italy was much interested in de Luca the Stu-

dent at the Santa Cecilia Conservatory, and it was largely through her influence that de Luca the Artist was paid an unusual honor by the crown. That is, he was raised from a Cavaliere to a Commendatore, skipping the intermediary rank of Officiere Cavaliere. Mr. de Luca was also made a Commendatore by the King of Bucharest, and was also "decorated" by the King of Portugal at Lisbon.

This artist visitor has not been slow to seek out the pleasures of life in our Metropolis, from his hotel in the heart of the theater district. A few days after his landing he had already been to see the

movies at the Strand, vaudeville at the Palace and the big Hippodrome show, over which he was most enthusiastic, especially over Sousa's Band. "In Rome we have a very fine band," said he, "but this is fine, too, and the way the parts are held together is great."

## Prizes for Swimming

Of outdoor sports, the baritone is extremely fond of walking and swimming. He has won many prizes for swimming in the dangerous Tiber of his native Rome; and he had hardly settled in New York when he made a brisk walk up to the end of Central Park and back. "Even

in cold Russia, with the snow on the ground, I walk all the while. It is better for the singer."

An indoor sport in which his luck is uncanny is poker. On the recent voyage of the Dante Alighieri to New York, Mr. de Luca bested Caruso and the other Metropolitan notables so consistently in the American game of chance that they finally would have no more of him as an opponent. Yet it was Caruso who taught de Luca to play poker, in 1903, on a voyage to South America.

"And now my teacher is afraid of me," quoth the baritone.

KENNETH S. CLARK.

## MME. SCHUMANN-HEINK IN PROVIDENCE RECITAL

Contralto Sings with Characteristic Artistry—Local Musicians Heard in Well Performed Programs

PROVIDENCE, Oct. 28.—Before an audience that nearly filled the large auditorium of the new Elks' Building Mme. Schumann-Heink gave a song recital on Friday afternoon, thrilling her audience by her wonderful art. It was the first concert in the De Luxe Series under the management of Mme. Antoinette Hall-Whytock and the listeners were given an opportunity to meet the noted artist at the close of the concert. Mme. Avis Bliven-Charbonnel was hostess-in-chief.

When Mme. Schumann-Heink entered, she was given applause which lasted several minutes. Her interpretations in every instance were those of a supreme artists. An English group on her program included songs by Gertrude Ross, James H. Rogers, Frank La Forge, Fred E. Weatherby and G. W. Chadwick, which were appreciated to such an extent that she finally gave two extra numbers. She was ably assisted by Toni-Huff at the piano.

Owing to Mme. Cahier's decision to remain abroad this season, Florence Hinkle has been engaged to take her place at the next concert of the De Luxe Series on Nov. 5, when Germaine Schnitzer will also be heard.

At the opening concert of the Arion Club, of which Dr. Jules Jordan is director, announcement was made of the soloists for "The Messiah" which is to be given in December. They are Mme. Rider-Kelsey, soprano; Marie Morrissey, contralto; Franklin Lawson, tenor, and Allen Hinckley, basso.

Roderick Holt of Boston, for five years a member of the Boston Symphony Orchestra, has been added to the faculty of the Evening School connected with the Music School of which Anne Gilbreth Cross is director. Mr. Holt will be associated with Gustav Strube in the class for orchestral playing.

At the Sunday evening concert given by Fairman's Orchestra, Roswell Fairman, conductor, the soloists were Mary Brooks, violinist and Hazel Treat, a pupil of Charles Bennett, soprano. The orchestra was well balanced and effective in a program of semi-classical numbers and Miss Treat who has a small voice, which shows cultivation, sang pleasingly. Miss Brooks, a violinist of the first rank, played with keen intelligence.

At the Emery Theater on Sunday evening a concert was given for the benefit of the new St. Charles Borromeo Church, the soloists being Florence Rivard, soprano; Eduard E. Denish, cornetist; Henri Faucher, violinist, and the Dreyfus Trio. Mr. Faucher's solo, "La Ronde des Lutins" by Bazzini, was especially well delivered, his wife, Marie B. Faucher assisting at the piano. An extra number was given in obedience to insistent applause.

On Monday afternoon Mrs. L. G. Bal-four gave an interesting talk on French opera at her residence on John Street, Attleboro. The soloist was Mrs. Ethel Dobson-Sayles, soprano, a pupil of Mrs. Hascall of Boston, who sang most effectively the "Jewel Song" from "Faust," the "Habanera" from "Carmen" and "My Heart at thy Sweet Voice," from "Samson and Delilah." G. F. H.

## AMATO IN CINCINNATI

Baritone in Recital with Mrs. Thuman of That City

CINCINNATI, Oct. 25.—Cincinnati's whimsical climate interfered with the full success of Pasquale Amato's concert at Music Hall Saturday evening. A heavy fog succeeded in giving the great baritone a bad cold, which naturally interfered with his voice-production, though it could by no means obscure his consummate art and interpretative power. Amato was compelled to omit several songs from his last group because of hoarseness.

Mrs. Mary Conrey Thuman, who was the assisting artist, returned to the concert platform after several years' absence and was given a most cordial reception. Her voice has lost none of its bell-like luster and purity, but has taken on a warmth and mellowness which make it more than ever effective. She sang the "Titania" aria from "Mignon" extremely well, while in a group of songs, "Mein Glaubiges Herz," Bach; "Du bist die Ruh," Schubert; "Barcarolle," Strauss, and "O Liebliche Wangen," Brahms, she gave evidence not only of a fine vocal endowment, but also of the intelligence and finesse indispensable to a recital singer.

Mrs. Thuman was compelled to respond with several encores. Her duet with Mr. Amato, the "Gondoliera" of Haenschel was so well sung and pleased the audience so greatly that the artists were obliged to repeat it.

A. K. H.

Additions to the faculty of the Combs Conservatory of Music, Philadelphia, are Herman Sandby, solo 'cellist of the Philadelphia Orchestra; Francis J. Lapetino, harpist, and Nelson A. Chesnutt, tenor, who is the head of the vocal department.

## SAN CARLO OPERA WELL ATTENDED IN SYRACUSE

Three Performances Given with Success—Début of an American "Carmen"—Local Recitals

SYRACUSE, N. Y., Oct. 29.—The musical event of the week has been the appearance of the San Carlo Opera Company in "Aida," "Tales of Hoffmann" and "Carmen." The two evening performances drew crowded houses and the audiences evinced much enthusiasm. The chorus and orchestra were excellent but some of the individual parts, especially among the women, left much to be desired. The musical director, Fulgenzio Guarrieri, conducting without score or baton, was a musician of evident ability, and was heartily applauded.

Giuseppe Agostini was the most satisfactory both as singer and actor. The cast included several American women, who, contrary to the general rule, acted better than they sang. Ruth d'Arcy, who sang *Carmen* for the first time in America, showed a well-studied interpretation evidently patterned after Maria Gay. Mary Kaestner as *Aida* also displayed histrionic ability without much idea of singing.

A return engagement of a week is being considered for next season by Kathleen King, the local manager, who

is much gratified with the success of her efforts, as both press and public have been warm in their praise of her undertaking.

Raymond Wilson of the faculty of the College of Fine Arts, in a recital Wednesday evening again proved himself a pianist of more than ordinary talent and ability. Since studying with Godowsky this summer he has gained in breadth of interpretation and in the expression of emotional qualities. His tone is always beautiful in its singing quality. Among interesting numbers on his program were the Minuet, Schubert-Godowsky; Tambourin, Rameau-Godowsky; Capriccio, Dandrieu-Godowsky, and Schumann's Sonata in G Minor.

The Salon Musical Club gave an interesting program this week at the home of Mrs. James Pass. It consisted of works by Cyril Scott and Percy Grainger given a most scholarly interpretation by Dr. Adolph Frey and Mrs. Margaret Dignum of Auburn. The program concluded with a group of modern German and French solos by Dr. Frey.

Mrs. Martin Knapp gave a short talk on the program that the New York Philharmonic orchestra will give here next week with Francis Macmillen, soloist.

Another concert of the week by local musicians was that in which Charles Courboin, organist, Daisy Connell, soprano, and Maud Clark, harpist, appeared at the Baptist Church.

L. V. K.

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## ECHOES OF MUSIC ABROAD

**Petrograd's Three Opera Houses Better Patronized than in Times of Peace—Arnold Schönberg, with His Futuristic Mood Subdued by Present Realities, Moves Back to Vienna—Berlin Writer Ungraciously Attributes Selfish Motives to Frieda Hempel's Charity Work—Leipzig's Century-old Gewandhaus Concerts Not to Be Permitted to Lapse—Clara Butt Sets Out on a New Red Cross Campaign—Former Metropolitan Contralto Opens a Studio in Berlin—Berta Morena Heads a "Concert Party"—A Noteworthy Season in Spain**

NEVER has opera in Petrograd been better patronized than now, notwithstanding the distracting anxieties of the times. All three of the Russian capital's opera houses have been in full swing for weeks and for the first time in its history the Arts Opera House, where the great masterworks are produced on a scale unknown in most of the other European centers, is paying its way.

Here are facts eloquent in their significance which seem to attest the truth of the statement made not long ago by Vladimir Rosing, the Russian tenor and impresario, to the effect that in his country the people's deep seriousness is finding expression in an even greater devotion than usual to "the music of passion and aspiration," as he expressed it. He added at the same time that his countrymen attend opera in much the same spirit as they attend church, and that hardly anyone there would think of going to musical comedy or a music hall performance in such times as these.

Rosing—it was he who undertook to manage an ill-starred season of opera at the London Opera House in the early summer—has reported to the London *Daily Telegraph* on the operatic situation in Russia's largest cities. The Mariensky Theater in Petrograd, in other words, the Imperial Opera, opened with its customary opening performance of Glinka's "A Life for the Czar" to a sold-out house, while the Mousicalnaya Drama, which is a long way of saying the Arts Opera, began its season with Tchaikowsky's "Eugen Onegin," also to a capacity house.

Then at the third institution, the Narodny, or People's Opera, which has accommodation for about 3000 persons, large audiences are applauding such well known artists as Marie Kousnietzoff, who is to be one of the Chicago Opera Company's new stars this season; Leonid Sobinoff, the tenor; Petrenko and Roydestvensky, as well as a new soprano named Skoretzkaya and a new basso named Mozyoushin.

Moreover, Feodor Chaliapin, the hero of the Russian opera stage, is to make a number of appearances there before he goes on to the Imperial Opera. A new work by Glouortzoff entitled "The Days of Our Life," based on one of Leonid Andreief's books, is shortly to have its première at the People's Opera.

In Moscow, too, the three opera houses, the Imperial, the Zimin and the People's, have been open since early in September, nor have the Municipal Operas at Kiev and Odessa lagged behind.

ARNOLD SCHÖNBERG, whose Futuristic nose has escaped being put out of joint by young Leo Ornstein by only a doubtful margin, has evidently not found Berlin so much to his liking as he expected, when he transferred his shrine of the music of the future from Vienna to the German capital two or three years ago, for he is now about to move back to the Austrian center. However, practical considerations rather than æsthetic discriminations, may perforce be uppermost in prompting his return.

It seems that some Viennese art-lover has placed a villa in Vienna at Schönberg's disposal, and, inasmuch as the war gave not one, but two black eyes to his vogue, he, like so many other musicians in Europe in these troublous times, is probably finding the daily financial

less private societies and individuals, but for the non-combatant victims of this world war, the innocent servants of Art who have been plunged into bitter need, practically nothing has been done. Who, then, should have an eye and a heart for these suffering ones if it is not their



German Soldiers as Instrumentalists on Western Battle Front

That music is finding its way despite obstacles into the daily life of the soldiers in the war is evident from the above picture. It was taken in the Western war zone, and shows a group of German soldiers and the crude self-constructed instruments with which they are whiling away their leisure hours in a musical way.

problem somewhat difficult to solve. Many of his hard-pinched colleagues will envy him the luxury of a house with wolf-proof doors.

ONCE more it has been demonstrated that a German singer, no matter how pronounced a favorite with the home public, automatically forfeits a large measure of hard-won popularity by heeding a call from Dollarland, or, more elaborately, Dollarika, as German writers have dubbed this country. This time Frieda Hempel is the victim of this unfortunate prejudice, though in her case the resentment over her defection from the Berlin Royal Opera has found expression not so much in any changed attitude of the Berlin public toward her as in the tone of the reviewer's comment.

When, a few weeks ago, this popular Metropolitan soprano gave a concert in Berlin in aid of the soldiers, she announced that the special purpose to which the funds would be devoted would be to augment the available financial resources for a home she proposes to establish for German soldiers physically wrecked by the war. Ungracious, to say the least, is the reception this announcement has met with at the hands of the *Allgemeine Musik-Zeitung*, which in zealously espousing the cause of the overlooked, but none the less needy and deserving, members of the musical profession, does not hesitate to attribute egotistic motives to Miss Hempel's efforts. This is the comment made:

"To be charitable is certainly an admirable trait; but, leaving out of consideration the fact that this act of charity ostentatiously planned for effect smacks somewhat emphatically of personal *réclame*, Miss Hempel should have directed her sense of generosity primarily toward her German colleagues who are in downright want. For our heroic soldiers an endless amount is being done both by the State and by count-

few fortunate colleagues? But, of course, singing in aid of needy artists does not achieve the same showy publicity effect."

IN Nellie Melba's country an English soprano, once known to audiences on this continent as Antoinette Trebelli, who changed her professional name a few years ago to Antonia Dolores, for reasons best known to herself, has been singing in aid of the French Relief and Red Cross funds. This singer arrived in Australia for a concert tour just after the outbreak of the war and, though she found her original project defeated by the ensuing conditions, she decided to remain in the country for the time being, anyway.

Another soprano who has been doing Red Cross singing down there is Amy Castles, who was driven home by the war from Vienna, where she shared with Selma Kurz, the coloratura soprano, rôles at the Court Opera. In the interval between completing her studies and obtaining her first regular engagement at a German opera house, she appeared at the Berlin Wintergarten and other German variety houses as "the Australian nightingale." A sister of hers was a member of the Century Opera Company for a few weeks before its collapse.

And, speaking of singing and Red Cross work as allies in Australia, Mme. Melba has been christened "the Empress of Pickpockets" for her achievements in adding over \$150,000 to war relief funds through her concerts in her native land.

Clara Butt fell only a few dollars short of that record sum as the result of her season of similar work in England. She has started on a fresh campaign there this fall, but no matter how determinedly the statuesque contralto works, she will scarcely be able to keep up with her Australian sister-artist this year, as Melba has the advantage of territory.

Mme. Butt has a much larger supporting company than usual with her on her present tour of the Provinces. It numbers eight members in all, of whom Walter Hyde, the tenor, and W. H. Squire, the cellist, and William Murdoch, the pianist, are the most prominent members. Harold Craxton, who was with her here, is again her accompanist.

WITH a record of more than a hundred years of uninterrupted concert seasons, and with the heritage of the richest traditions of any concert society in Germany, the management of the Gewandhaus Concerts in Leipzig feels it to be its sacred duty not to permit the present conditions to interfere in any way with the continuation of these concerts along the customary lines. Consequently, the traditional number of twenty-two evening concerts will be adhered to again this season. And again Arthur Nikisch will be the conductor.

For the 1915-16 Gewandhaus Concerts, a representative array of the artists now available in Germany has been engaged as the solo talent. Two Americans are in this list, Edyth Walker, and the Indianapolis violinist, Eddy Brown, or Braun. Teresa Carreño, Venezuelan, of course, by birth, but of American citizenship, Eugen d'Albert, Ignaz Friedmann and Vera Schapira are the pianists that are to be heard; the singers include Elena Gerhardt, Leo Slezak, Claire Dux, Walter Kirchhoff and Paul Bender, while Willy Burmester and the Dutch Jeanne Vogelsang will be among the violinists.

As a matter of course, Richard Strauss's "Alpine" Symphony will be played as one of the special features of the season and there will be special commemoration programs on the anniversaries of Mendelssohn's birth and death. Schumann's "Manfred," of which Nikisch is very fond, will figure on one program, with Dr. Ludwig Wüllner once more as the reader.

As far as Nikisch is concerned, it is going to be interesting to see when the war is over and the belligerents have become shaken down again to the routine of peace times, whether this prima donna conductor will be able to regain the remarkable popularity he had won in England during the two or three years preceding the war. The mantle of Dr. Hans Richter seemed to have fallen upon him there and he had decked it out with new trimmings. The English public, in fact, idolized him no less than the Germans.

NOW that concerts of music for two pianos seem to be growing in popularity with concert pianists, one or other of these "teams" now before the American public might find it worth while to look into Glazounoff's paraphrase for two pianofortes on the national anthems of the Allies. This was introduced in Moscow a few months ago by Alexander Siloti and a less-well-known pianist, and it had its first London performance just a few days ago at the first of six concerts Alys Bateman has arranged in aid of blinded soldiers and sailors.

At the Moscow première of the work an improvised version of the Italian hymn was added, as Italy had joined the Allies on that very day.

SO little is heard in the outside world of musical doings in Spain, as compared with the many details we get of matters musical in other countries, that it comes as something of a surprise to learn that an elaborate three-months' musical season has just taken place at

[Continued on next page]

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## ECHOES OF MUSIC ABROAD

[Continued from page 11]

San Sebastian, under the able direction of Fernandez Arbos, probably the most gifted of Spanish conductors. Arbos is the conductor of the Madrid Philharmonic Society and is one of the most active figures in the music world of his country.

The program scheme is sufficient indication of how seriously musical Spain can take its concerts. In August, for instance, a Brahms Festival was held, during which the four symphonies, the two pianoforte concertos, the violin concerto, the double concerto for violin and cello, the German Requiem and the Haydn-Brahms Variations were given. Then after this was over there followed festivals of the music of Liszt, Schumann, Berlioz and Beethoven. Three "Faust" works were featured, the Liszt

"Faust" Symphony, Schumann's "Faust"—played for the first time in Spain—and Berlioz's "Damnation of Faust."

In addition to these festivals, or, rather, complementing them, two concerts were given every day, at the unusual hours of from five to seven and from half-past nine to half-past eleven. The concerts were well patronized and the work of the Arbos orchestra and the mixed chorus of the Orfeon Donostiarra aroused great enthusiasm.

\* \* \*

NEW to the ranks of Berlin singing teachers is Frieda Langendorff. Many concert-goers and a few opera-lovers in this country have pleasurable recollections of this German contralto, who came to the Metropolitan at Heinrich Conried's behest the season that brought over Gustav Mahler and his ill-fated American career—an unfortunate coincidence, as the contralto and the conductor had crossed swords in a previous operatic incarnation and the inevitable result was that Mme. Langendorff's sojourn at the Metropolitan was of brief duration.

Since her return to Europe after engaging in extended concert work here Mme. Langendorff has made highly successful guest appearances at many German opera houses, notably in Dresden, Berlin and Hamburg. In fact, she bears the somewhat paradoxical relationship to the Berlin Royal Opera of a "regular guest." This season she has many concert engagements ahead of her. She is sufficiently well established in her home country to make reasonably sure her success as a pedagogue when the times are less out of joint than now.

\* \* \*

WITH Bertha Morena on her concert tour in Belgium are Carl Perron, for long years a baritone pillar of the Dresden Court Opera, the violinist, Clara Fischer, and the Vienna conductor, Reichenberger, who acts as accompanist. The Munich soprano, whose *Sieglinde* at the Metropolitan was still beautiful

to the eye when it had ceased to charm the ear, gave the first concert with her "concert party" at the Royal Conservatoire in Brussels.

J. L. H.

Margaret Keyes Provides Second Program in Oberlin Course

OBERLIN, OHIO, Oct. 27.—The second number of the artist recital course of the Oberlin Conservatory of Music was a vocal recital given by Margaret Keyes, contralto, last Tuesday evening. Miss Keyes's program contained a recitative and aria from "Orfeo" by Gluck, several old Italian and old English songs, and a splendid group of songs by Brahms, and German songs by Franz, Rückauf and Strauss, and a number of modern Eng-

lish and American songs. Her program was given throughout with fine taste and showed splendid intelligence and musical feeling. Prof. W. K. Breckenridge of the Oberlin Conservatory played her accompaniments in an eminently satisfactory manner.

Old Age of Hymn Writers

A second survey of hymn writers who have reached old age yields, says the *London Chronicle*, the following: Newman, eighty-nine; John Wesley, eighty-eight; Montgomery, author of "Forever with the Lord," eighty-three; Newton, of the Olney hymns, eighty-two, and Cowper, his colleague, not far from seventy. Dr. Bonar, who wrote "I Heard the Voice of Jesus Say," eighty-one; Ray Palmer ("My Faith Looks Up to Thee"), seventy-nine; Bishop C. Wordsworth ("O Day of Rest and Gladness"), seventy-eight; Watts, seventy-four, and Byron ("Christians, Awake!"), who sang, prayed and joked to the age of seventy-two.



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BOSTON NEW YORK

## SPALDING

UNANIMOUS OPINION ON NEW YORK RECITAL, OCT. 21st.

"After a growth slow and steady and a normal maturing of powers Mr. Spalding has raised himself to a place in the front rank of violinists. He is a credit to himself, to his country and to his art. From displaying only a fine technical finish his playing has come to have interpretative qualities of high importance. In beauty of tone and correctness of style he commands constant admiration, while his readings draw forth warm praise for their dignified approach to the subject and their delicate appreciation. His performance in the fine sonata of Cesar Franck was one to call for general applause for its fullness of musical beauty and its nice attention to the details of the composer's offering. It had breadth, depth and sincerity to commend it."—*The Sun*.

"Not content to rest on his laurels Spalding evidently is bent to reach a still higher goal, and now has arrived at a point that not only gives him a right to claim the foremost position among American violinists, but enables him to hold his own in the musical world at large. Here is a man at whom Americans surely may point with pride. His performance yesterday of the Cesar Franck sonata in A, which opened the program, was more than the work of a finished player. It was deeply felt, it was broadly conceived, it was noble."—*The Press*.

"Mr. Spalding, by his playing yesterday, read his title clear to a higher rank as an artist than he has ever before established for himself. It is this gain that comes from an inner growth, from the development of an individuality that keeps the higher ideals in view and yields in nothing to the temptations that beset the virtuoso. It has been a pleasure to note this young American artist's gain in the essentials of his art. In the finish and refinement of his playing, in the certainty and accuracy of his technique, in the beauty of his tone, and especially in the intellectual and emotional insight of his readings. Mr. Spalding played Cesar Franck's sonata for piano and violin, with André Benoist, with much of the soaring imagination, of the poetical feeling, and with the touch of mystical rapture that belong to the music—an admirable performance."—*The Times*.

"Mr. Spalding is to-day in the front rank of the world's violinists. His recital yesterday afternoon in Aeolian Hall placed him a peg higher in critical esteem. Notably in the Bach Sarabande, Double and Bourée, from the sonata in B minor, for violin alone, a veritable fortress of difficulties, he displayed a dash, an imagination and a delicacy and grace in the more intricate passages that were altogether admirable."—*The Tribune*.

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## PEDAGOGIC MARVEL: SINGER WHO GIVES ALL CREDIT TO TEACHER

Adelaide Fischer's Success Entirely Due to Her Instructor, She Declares, in Giving Her Estimate of Julius William Meyer—Singers Must Keep Before Them the Mental Picture of a Perfect Tone, He Believes

SINGERS, after making their successful debuts in their chosen branch of the profession, rarely give any one teacher full unqualified credit for their success, generally giving themselves a large portion of the credit or dividing this credit among several instructors. For instance, they will say, that Mme. So-and-So placed their voice; Signor So-and-So

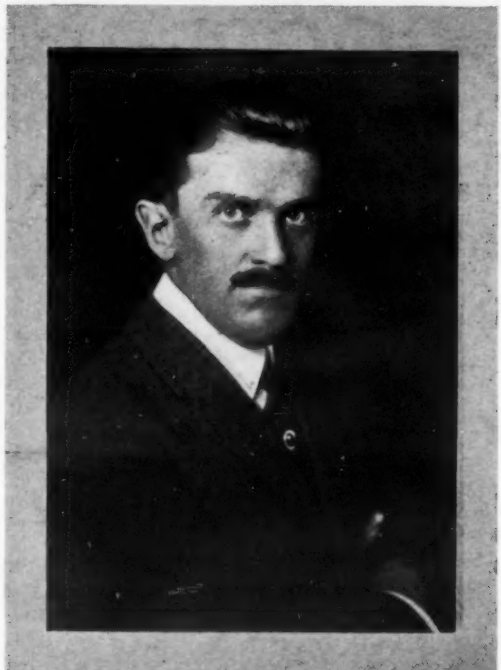
keep before you the thought of a beautiful rich tone, whether *pianissimo* or *fortissimo*. Never produce a nasal or hard tone, just for the sake of making a noise. Oh, yes, we've all heard it done, and my famous singers, too.

### No Vocalises

"Mr. Meyer uses no vocalises, for he contends that they are not conducive to bringing about the desire for a perfect tone. He has an exercise for each technical difficulty which the student may encounter. My voice, when I started, was a tiny one and my father and friends were rather sceptical about my ever being able to have a career, but under Mr. Meyer's guidance, my voice gradually grew to what it is today. I hope that I shall always be near enough to New York to have him keep watch over my voice, for it is very easy to get into bad habits. So much for my opinion of him as a voice-builder.

"As an interpreter of songs I think he is also excellent. Of course, I studied my recital programs with him, although I was urged by several persons to go to some well known New York teacher. I certainly have no cause to regret my decision to remain with Mr. Meyer, and already we have started to work on this season's program.

"Never have I met so conscientious a teacher as he. In his lessons he works three times as hard as his pupils (if they would only realize it) and if they are successful, he stands back and allows them all the credit. You have met him and know how aggravatingly modest he is. He hides himself in his New York studio and if you find him you may thank the



Julius William Meyer, Teacher of Miss Fischer

taught their their operatic repertoire, etc. Not so Adelaide Fischer, who, in a single season rose to a firm footing on the concert platform. She gives her teacher his full due, and in fact claims for herself absolutely none of the credit for her success.

"My teacher," said Miss Fischer in a recent interview, "is Julius William Meyer, of Brooklyn and New York, who received his training under a prominent master in Berlin. Unlike most other vocal teachers, Mr. Meyer is loath to talk about himself, so I must be his mouthpiece. I wish to give all credit to Mr. Meyer, for whatever success I may have had thus far as a singer.

### Watched Sembrich in Recital

"When first I began my studies with him, I had a lesson every day. Then Mr. Meyer used the method he had been taught in Germany, but found he did not get the desired results. He haunted Sembrich's recitals, getting seats close to the stage, so that he could observe the diva's method of singing. He succeeded in getting a mental picture of a 'perfect tone' and then bent all his talent and genius to evolving a formula which, when intelligently and diligently applied, will produce a perfect tone. If he were here, he would, with his usual enthusiasm, exclaim: 'Oh, but you mustn't forget to include the student's desire for beauty of tone, as well as technical perfection.'"

"This is indeed the great thing—to

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## MARIAN WRIGHT POWERS



Adelaide Fischer, Gifted American Soprano

Fates. I admit he is peculiar, for if a student who desired to study with him lacks temperament of musical talent, Mr. Meyer will not accept him. And how many teachers can you say that of?

"Perhaps I've talked too much about my teacher, but I want the whole world to know of Julius William Meyer, American." W. J. Z.

Geraldine Farrar was the purchaser of a blue ribbon terrier, Woodrow, exhibited at a dog show in Somerville, Mass., Oct. 22.

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## PRISON ORCHESTRA PLAYS FOR THROG IN ATLANTA

Federal Penitentiary Has Many Visitors at Concert—Requests on Program of Organist Sheldon

ATLANTA, GA., Oct. 22.—An interesting event of Sunday afternoon was the thirteenth concert by the splendid orchestra of the United States Penitentiary. Because of the limitation of the prison auditorium to about 1000 seats, only about half of those who had requested tickets were enabled to obtain them.

The accommodating attitude of Charles A. Sheldon, Atlanta's new organist, in playing what he feels the people want to hear, has resulted in his being fairly deluged with requests for various pieces. Two of these, which were given at last Sunday's free recital, were Mendelssohn's "Wedding March" and "Adoration" from "The Holy City." The recital attracted

a splendid attendance and Mr. Sheldon's playing was most enthusiastically received.

Mamie Adel Hays, who is at home from New York on a visit to relatives, appeared in concert at Cable Hall tonight. She was heard in operatic selections and ballads. The Atlanta Conservatory of Music on Wednesday evening presented Genevieve Voorhees, Mildred Parks and Mrs. Percy H. Cox in public recital.

Another recital of Wednesday evening was that of Annemarie Ledford, pianist, at Martha Hudson's studio. Miss Ledford was assisted by Mrs. John Doig, soprano. The same evening an interesting demonstration of the Fletcher music method was given at the Tabernacle Building by Lucy May Bacon, under the auspices of the Gerard-Thiers Vocal College. Among other musical events of the past week was the Sunday afternoon Piedmont Park concert by the Fifth Regiment Band.

L. K. S.

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NEW Schirmer issues include "Ten Melodious Studies" by René L. Becker; Theodora Dutton's "Six Romantic Dances in Duet Form"; Five Tone-Poems by Anton Provaznik (all of the foregoing for piano); Joel Belov's "Humoreske" for violin; "Andaluz," for violin, by Noble A. Hardee, and three songs by Arthur Bergh.†

There is a good deal to commend in all of this music, although none of it exhibits qualities likely to provoke spirited comment. Mr. Becker's studies are care-

†TEN MELODIOUS STUDIES. For the Piano. By René L. Becker, Op. 51. SIX ROMANTIC DANCES IN DUET FORM. For Piano, Four Hands. By Theodora Dutton. Price, 40 cents each. HUMORESKE. For the Violin with Piano Accompaniment. By Joel Belov. Price, 85 cents. ANDALUZ. For the Violin with Piano Accompaniment. By Noble A. Hardee. Price, 75 cents. FIVE TONE POEMS. For the Piano. By Anton Provaznik, Op. 50. Price, 50 cents each for the first four, 35 cents the last. "I KNOW A LITTLE ROSE," "THE HAWTHORN TREE," "IT WAS NOTHING BUT A ROSE." Three Songs for a Medium Voice with Piano Accompaniment. By Arthur Bergh, Op. 18. Published by G. Schirmer, New York. Price, 40, 60 and 50 cents each.

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fully planned works, interesting musically and certainly deserving of the attention of progressive piano teachers. No one of them may truthfully be described as easy; indeed, several are rather difficult to play correctly. Naturally they are devised to clear up certain of the various troubles inherent in the study of piano. Each study is in a different key, and each possesses character.

The duets by Theodora Dutton are called "Valse Dansante," "Marcia di Bravura," Mazurka, "Dance Poétique," Russian Dance and "Minuetto." They are frankly unpretentious but charmingly so. Moreover, another praiseworthy feature, is the phrasing and careful attention to dynamic values. Melodically, also, they are sure to give pleasure.

Mr. Belov's "Humoreske" needs a fine violinist to do it justice, for it is difficult. The opening idea is piquant and is typical violin music. An interlude marked, *Lamentoso* is less original but calls for some formidable double-stop playing. The piece is not too long and will probably prove of interest to advanced students.

Mr. Bergh's new songs are admirable. Harmonically they are very interesting indeed, and their structure has been erected by a strong and cunning hand. Mr. Bergh can, when he will, be subtle. Without straining after originality he often achieves that rarity with simple means. These songs are named "I Know a Little Rose," "The Hawthorn Tree" and "It Was Nothing But a Rose." The poems are sentimental but not mawkish. Mr. Bergh has wedded them to music which heightens their beauty considerably. True, the opening vocal part of "It Was Nothing But a Rose" savors of the commonplace but the cunning modulation from A flat into a momentary A major and then back chromatically saves the situation. The accompaniments are uncommonly fine specimens, demanding fluent technique and musically intelligence from the accompanist.

\* \* \*

TWO short compositions from the pen of Florence Parr Gere have recently been issued by Luckhardt and Belder. Romanza and Legend\* are their titles, the Legend being dedicated to Ethel Leginska, who, it is learned, will per-

\*ROMANZA, LEGEND. Two Compositions for the Piano. By Florence Parr Gere. Published by Luckhardt & Belder, New York.



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form it this winter. Despite occasional reminiscences of Schumann, the Romanza possesses charms of its own. Designed simply, the workmanship is good and the harmonic treatment fluent and free from modern eccentricities. However, the present reviewer prefers the Legend, a more delicate work, fashioned with unusual facility. Rhythmically, too, this piece is much more interesting than its companion. It is not easy to play correctly, but will repay investigation. It would seem to be especially well

### SUCCESS OF ARABELLE MERRIFIELD

Mezzo-Soprano

in her recent recital at  
Minneapolis, Minn.



Min. Eve. Tribune:—

"Mrs. Merrifield has a voice of rare beauty and power, guided by evident intelligence and sane judgment, yet dramatic and temperamental withal, and of a volume almost too great at times for the small auditorium in which she sang. She seems to have every attribute necessary to the making of a really great dramatic soprano of operatic caliber. Her range is unusual, the quality of her tones always beautiful and at times thrillingly luscious. Her personality is unusually pleasing and her physique commanding and robust."

adapted for use as an encore number. Both pieces are evidently sincere products and display those virtues which have been commended in these columns in the past.

B. R.

Clementine De Vere, who has appeared in grand opera in America and Europe, made her vaudeville debut at Proctor's Fifth Avenue Theater, New York, last week, in a condensed version of "Martha."

Percy Richards, the concert singer, formerly lieutenant in the Swedish army, was one of the marchers in New York's big suffrage parade on Oct. 23. As is his custom on all occasions he walked bareheaded and without coat or waistcoat.

### JEAN VINCENT COOPER

Contralto

has been engaged as soloist  
for the Spring Tour 1916 of  
the Minneapolis Symphony  
Orchestra.



Buffalo Times:—

Perhaps once in a decade a benefit concert brings forth a great surprise in the way of a singer and this happened last night in the person of Miss Jean Vincent Cooper of New York. While all the other artists, most of them well known here, gave excellent satisfaction, it was Miss Cooper that made the big audience sit up and take notice. Beautiful, young and with one of the most charming personalities that has ever been seen on the concert stage of Buffalo, Miss Cooper possesses a rich contralto voice of wide range, full of sympathy and deep expression. One wondered how Mr. Gatti Casazza happened to overlook her.

Both of these singers are products of the studios of

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## HIS VISIT HERE WASTE OF TIME, SAYS HOLBROOKE

English Composer Returns to Europe Lamenting that Production Has Not Been Made Here of His "Enchanted Garden," to Supervise Which He Left His Work in England—He Sees Good Creative Outlook for This Country, Judging from His Inspection of Arias in Hamlin Contest

JOSEPH HOLBROOKE, the distinguished English composer, sailed from New York for Liverpool on Oct. 27. Mr. Holbrook came to America last June to look after the performances of his mimo-choreographic opera, "The Enchanted Garden," which was composed especially for Anna Pavlova and the Boston Grand Opera Company. As yet the work has not been given, and its composer has evidently given up all hope of performance under the auspices for which it was originally intended. His parting words to a representative of MUSICAL AMERICA indicated that Mr. Holbrook believes the time spent here was practically wasted, since he left business and work in England which demanded his urgent attention.

Mr. Holbrooke, however, did not fail to visit some of America's choicest attractions. He saw the Grand Canyon and spent a good deal of time at the Panama-Pacific Exposition. At the latter place Edwin H. Lemare, the English organist, played a number of Mr. Holbrooke's works. The composer's mishap in Chicago, where his arm was broken in an automobile accident, was a comparatively recent occurrence, the news of which has already been thoroughly disseminated.

### Interest in Our Future

While Mr. Holbrook left rather disgruntled over his personal experiences here, he evinced the liveliest interest and hope for America's musical future, and expressed himself warmly in this regard. Certain of the arias which were submitted for the Hamlin prize came to Mr. Holbrooke's attention, and, according to him, were works of great power and beauty. If these are to be regarded as samples of what American musicians are creating the prospects for works of importance are bright, was the English composer's opinion.

Mr. Holbrooke recorded fifteen of his new piano pieces for the Duo-Art Piano, as well as many organ works for the Orchestrille. Frederick Stock, conductor of the Chicago Symphony Orchestra, will produce in Chicago this winter the Englishman's tone poem, "The Viking." Walter Damrosch will bring forth Mr. Holbrooke's Piano Concerto, with the New York Symphony Orchestra.

An intimate artist-friend of the composer, Cecil Forsyth, is also in America at the present time, and he, too, according to Mr. Holbrooke, has not altogether been dealt with in a kindly way by fortune while here. Mr. Forsyth is the author of a masterly and very exhaus-

## MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 38

*Think America should be glad to get musical works—opera and orchestral—whether "failures" or "successes" for many years to come, before a "work of genius" is not worthy of them!*  
Joseph Holbrooke



Joseph Holbrooke, the distinguished English composer, who has just terminated a visit to America, is perhaps best known in this country as the composer of "The Children of Don," produced by Oscar Hammerstein at the London Opera House several years ago.

tive treatise on orchestration. While this book has been selling quite well, its author, according to Mr. Holbrooke, has not yet been successful in securing a position as conductor of light opera. Mr. Forsyth, incidentally, is ranked as a composer of high standing in England.

### Arabel Merrifield's Minneapolis Début Makes Pleasing Impression

MINNEAPOLIS, Oct. 24.—A newcomer, whose recent appearance in the local Unitarian Church should insure her future welcome here, is Arabel Merrifield, mezzo-soprano. Assisted by Richard Czerwonky, the violinist, an exceptional program was presented. Among the American songs, A. Walter Kramer's "For a Dream's Sake" won the most applause. Miss Merrifield's big number was the Bemberg aria "La mort de Jeanne d'Arc" and an aria from "Gioconda." Among Mr. Czerwonky's fine offerings were four of his own compositions. They were favorably received. James A. Bliss accompanied efficiently.

### PERSINGER'S "OPEN SESAME"

#### Autograph of Nikisch Softened Heart of Musical Customs Inspector

The experiences of musicians returning to America from the war zone have not always ended as happily as was the case with Louis Persinger, the violinist, who has returned from Germany to take up his duties as concertmaster of the San Francisco Symphony. A few hours before leaving Berlin he had discovered that a friend who had left for Holland the day before, an opera singer, had been obliged to leave all her music, books, signed pictures and letters at the frontier.

When the train arrived at the little frontier station Persinger piled out in the rain with the others, and patiently awaited his turn at the long tables. The first soldier who started emptying his trunks punched the innocent-looking violins thoroughly, inspected every inch of velvet lining of the case, gazed long and accusingly into empty shoes, ran a greasy finger around the insides of collars, peered into the works of a watch, and in numerous other ways distinguished himself in ferreting out mischief. But four hundred pounds of violin music proved really too much for even his cleverness, and finally, in desperation, the commanding officer of the station was sent for.

He turned out to be a kindly, elderly official who evidently knew much more about music and musicians than his predecessor, and it was not long before he and Persinger were on the best of terms, as the assisting soldier (another one) drew out volume after volume and picture after picture to be passed on.

In the meantime the little train was panting and puffing outside, and it looked as if that music would not be inspected for many a good hour. At last a photograph made its appearance which eventually saved the day. It was a large one of Arthur Nikisch, with a flattering dedication to Persinger. And it happened that years before the old officer had heard a Nikisch concert in Hamburg, and with his love and appreciation of music that evening had remained imprinted

in his memory all those years as one of the most inspiring he had ever known.

When he espied the Nikisch picture he was silent for a moment, and then in a changed voice he pronounced the violinist's fate, "Well, if Nikisch thinks that much of you it is not for me to detain you here any longer." Persinger was permitted to take all his music, all the signed photographs, all his letters and everything.

### Colorado Springs Hall Crowded for First Concert of Club

COLORADO SPRINGS, Col., Oct. 23.—The Colorado Springs Musical Club began its season's programs with a concert at Perkins Hall on the evening of Oct. 18. More than 800 persons crowded into the auditorium. The well balanced program was presented by members of the club with Victor Polant, violinist, as assisting artist. The club's program committee consists of Wilhelm Schmidt, chairman; Mrs. G. M. Howe and H. H. Brown. The officers for the ensuing year of the Musical Club are Mrs. James F. Burns, president; Mrs. Berne H. Hopkins, vice-president; Miss Frances S. Rouse, recording secretary; Mrs. Clement C. Dickey, corresponding secretary; Nellie Cahn, treasurer, and Nelson Brett, librarian. T. M. F.

### Blanche Goode Pleases Smith College Auditors

NORTHAMPTON, MASS., Oct. 20.—Blanche Goode, pianist, a member of the Smith College musical faculty, recently gave an enjoyable recital in John M. Greene Hall. She played a tastefully chosen program with abundant expressiveness and careful technique. The Schumann "Kinderszenen," which opened the recital, were presented charmingly. Her own Nocturne proved interesting. Miss Goode's audience vented its enthusiasm generously throughout.

### Wants Friend to Share Enjoyment

To the Editor of MUSICAL AMERICA:  
I have had so much joy in reading your paper that I wish to give a friend the same pleasure.

FRANCES S. ROUSE.  
Colorado Springs, Col., Oct. 22, 1915.



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## PROVIDENCE GIVES MELBA AN OVATION

### Soprano Heard in Opening Boston Symphony Concert—A Notable Club Meeting

PROVIDENCE, Oct. 20.—In Infantry Hall on Tuesday evening, the Boston Symphony Orchestra, Dr. Carl Muck conductor, gave the first concert of its thirty-fifth season here before an audience that completely filled the hall. All available standing room was occupied and many late-comers were turned away.

Mme. Melba was the soloist and in all probability the cause of the great size of the audience. She chose for her numbers Handel's *Scena*, "Sweet bird that shun'st the noise of folly," with flute obbligato, by André Maquarre, and two arias from Mozart's "The Marriage of Figaro"—"Porgi Amor" and "Voi Che Sapete." Melba sang gloriously. Her singing of the familiar "Voi Che Sapete" was a revelation of perfect artistry and the beautiful quality of her tones was more in evidence in this number than in her first offering. After each of her numbers she was called to the stage again and again.

Dr. Muck was given an ovation as he entered. The brilliantly played orchestral numbers were Beethoven's Symphony in C Minor, Rimsky-Korsakoff's "Caprice of Spanish Themes" and Wag-

ner's Prelude to "Die Meistersinger." The Chopin Club, of which Mrs. C. L. Harris is president, opened its season Wednesday morning by an observance of National Federation Day. Mrs. Harris spoke of her representation of the Chopin Club at the biennial session of the National Federation of Musical Clubs in Los Angeles in June and of the admission recently to the Federation of the Monday Morning Musical Club and the Schubert Club, both of Providence.

Mrs. A. J. Ochsner, president of the National Federation, spoke of the loyalty of the women of the Federation and paid tribute to Mrs. Harris, who has been appointed chairman of the national committee on student contest work. Mrs. Theodore Thomas, Mrs. David Allen Campbell of Chicago, editor of *Musical Monitor*, Mme. Anna Ziegler of New York, Miss Ora T. Lathard and Mrs. Richard Hamlin Jones, president of the Chromatic Club of Boston, were other speakers. Mrs. Harris acknowledged the receipt of a message from Governor Beekman, who was unable to attend.

Three of the winners of State contests held recently were heard in the musical program. Miss Lathard, cellist, of Boston, played Popper's "Ungarisch Rhapsodie"; Stuart Ross of Providence offered Chopin's Ballade in G Minor and Christiana Caya of Woonsocket sang Verdi's "Ah! fors è lui," from "La Traviata."

Another feature of the concert was the singing of two songs by Hazel Treat, a pupil of Charles Bennett of Boston, composed by Ella Beatrice Ball, a member of the club. The songs, "Hindoo Farewell" and "When Meads Are Primrosed O'er," pleased the audience. By request Mrs. Evelyn Cook Slocum sang Schumann's "Woman's Love and Life," in English, the cycle that Mme. Schuman-Heinck is to give at the De Luxe Concert Friday afternoon in Elks' Hall.

After the concert a luncheon was given at the Turks Head Club, the guests being Felix Fox of Boston, Stuart Ross of Providence and the out-of-town speakers. G. F. H.

#### Trials for Choir of Musical Art Society

Candidates for admission to membership in the choir of the Musical Art Society of New York presented themselves for examination by the director, Frank Damrosch, 120 Claremont Avenue, corner 122d Street, every afternoon, except Thursday, during the present week. The requirements for admission are a well-trained voice of fine quality, ability to read readily at sight, with or without accompaniment, and a well-developed musical and artistic sense.

#### Granados and Carpenter Songs on Program of Gogorza

At his Æolian Hall recital, which is to take place on Nov. 8, Emilio de Gogorza will sing a group of songs of Enrique Granados, the composer of "Goyescas," who is at present writing a cycle of songs especially for Mr. de Gogorza. Another feature of the program will be John Alden Carpenter's song setting of Tagore's "On the Seashore of Endless Worlds."

#### Mischa Elman Makes His First Appearance in Trenton

TRENTON, N. J., Oct. 19.—Trenton turned out to hear Mischa Elman, the violinist, in the Trent Theater yesterday, and parties from all the surrounding Jersey towns helped to swell the size of the audience. Trenton's musical season thus received a fine inauguration.

It was through the enterprise of Otto Poleman, director of music at the Normal College in Trenton, that this concert, like many other notable musical events in this city, was made possible. It was Mr. Elman's first appearance in Trenton, but it will not be his last. The reception tendered him was in every particular flattering, fully a dozen encores being demanded of him. Within the next few days Mr. Elman will start on a tour of most of the Eastern cities with the New York Symphony Orchestra.

#### JOINT ENSEMBLE CONCERT

##### Manhattan Ladies' Quartet and Hosmer Quintet Heard at Briarcliff

The Manhattan Ladies' Quartet, comprising Irene Cumming, first soprano, Isabel Thorpe, second soprano, Grace Duncan, first alto, Anna Winkopp, second alto, assisted by the Briarcliff Quintet, were heard at Briarcliff Lodge, Briarcliff Manor, N. Y., on the evening of Oct. 3. The quartet gave the Spinning Song from the "Flying Dutchman," Mendelssohn's "Spring Song," the Matthews "Persian Serenade," "Comin' thro' the Rye" by Root and Rogers's "Two Clocks," in their usual artistic manner. The ensemble work throughout the entire program was of the finest, and the quartet was well received by the large audience. The quartet was assisted in a most able manner at the piano by Cornelius Estill, who is its official accompanist.

The Briarcliff Quintet, Lucius Hosmer, director, at the piano, Frank Charles, violin, Vincent Walkden, violin, Arthur Wilde, cello, and Clarence Jones, organ, displayed good tone quality and played with precision the "Hungarian Lustspiel" by Keler-Bela, "Ave Maria" by Bach-Gounod, Elgars's "Salut d'Amour," Dvorak's "Humoresque" and excerpts from "Lohengrin."

##### Louise Van Ogle in Spokane Recital on "Boris Godounow"

SPOKANE, WASH., Oct. 21.—The Musical Art Society, Edgar C. Sherwood, president, presented Mrs. Louise Van Ogle before a large audience at the Assembly rooms of the Chamber of Commerce. Mrs. Van Ogle gave a lecture on the Russian opera, "Boris Godounow," by Moussourgsky, illustrating the principal themes on the piano. Having steeped herself in the atmosphere of Russian opera in Petrograd, Mrs. Van Ogle was able to present her subject in the most vivid and dramatic fashion. Her personality is an important factor, and she has also clear and fluent diction, immense enthusiasm and an excellent command of the piano. M. S.

##### Jeanne Brola, American Soprano, Sings "Tosca" in London

Jeanne Brola, daughter of General Brooke, United States Army, appeared on Oct. 20 in the title rôle in "Tosca" at the Shaftsbury Theater, London. Cable despatches said that that was the first time this opera has been sung in English in London. Miss Brola had made a favorable impression previously as Mimi in "La Bohème." She sang at one time with Henry W. Savage's company in this country.

##### Notable Orchestral Engagements for Florence Hinkle

Notable among the engagements booked for Florence Hinkle this season are three concerts with the Boston Symphony Orchestra. The distinguished soprano has also been engaged to create the leading rôle in the Mahler Eighth Symphony

which is to be given its first American performance in Philadelphia, March 2. Miss Hinkle will again be a soloist at the Cincinnati Music Festival. During March she will be on the Pacific Coast, and, prior to that, will be heard in Boston twice, Washington, Providence, Hartford, Philadelphia, Easton, Akron, Johnstown, Cleveland, Pittsburgh Worcester and a score of other cities. In January with Herbert Witherspoon she will give a joint recital in Carnegie Hall, New York. The New York Oratorio Society has engaged Miss Hinkle for April 15. The soprano's season was opened with a recital in Utica on Oct. 13, subsequently she appeared in Port Huron and Lima, Ohio. On the 24th Miss Hinkle sang in Boston.

##### Mme. Chilson-Ohrman's Art Commands Favor in Wheeling, W. Va.

WHEELING, W. VA., Oct. 21.—A well-attended recital was that given yesterday at Mt. de Chantal Academy by Mme. Chilson-Ohrman, the soprano. Her fine voice and charming personality evoked a great deal of applause. To many the artist was most happy in her French selections. Encores were many and included favorites by Ronald and Harriet Ware.

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## VIENNA TO HEAR MUCH MUSIC BY STRAUSS

Production of the "Alpensymphonie" to Be Conducted by Weingartner at a Philharmonic Concert in December, with the Composer Present—Strauss's New Opera Called "The Woman without a Shadow"—Vienna Concertverein and Tonkünstlerverein Helping Each Other out to Fill Gaps Left by Call to Arms of Many Members—The Celebration of Materna's Birthday

VIENNA, Sept. 23.—The concert season begins here in October and the fact of its approach was demonstrated for the first time this year in last Sunday's issues of Vienna's leading journals. The number of concerts will not be so large as in ante-bellum years, and a great part of them will again be devoted to the various war funds. By these, last winter, more than 300,000 crowns was netted—some \$60,000.

The two chief musical bodies of Vienna, the Concertverein and the Tonkünstlerverein, have come to an agreement to help each other out in filling the gaps left by the call to arms of many of the members.

The Concertverein, Ferdinand Löwe, conductor, as last season, will give a cycle of eight symphony concerts, several extra concerts—a production of Beethoven's Ninth, a chamber concert and one producing novelties only—the regular statutory members' concerts, and finally, assisted by the Singakademie, two choral concerts, all of them in the new Konzerthaus. These last will be conducted by Siegfried Ochs of Berlin, who will also conduct his own musical body, the Philharmonic Choir of Berlin, which has for a first time been invited to Vienna. At the choral concerts the productions will be the "Deutsches Requiem" by Brahms, Mozart's "Laudate Dominum" and Bach's "High Mass," the soloists being Ilona Durigo, Gertrude Förstel, Anna Kämpfert, Hans Duhan, George Meader and Alfred Stephanie. At the other concerts there will appear as soloists Wanda Landowska, Wera Schapira, Wilhelm Bachaus, Ignaz Friedmann, Adolf Busch and Paul Grümmer.

The Tonkünstlerverein, Oscar Nedbal, conductor, will continue its subscription evenings on Thursdays, eight in all, in the large Musikvereinsaal, give a members' concert on Dec. 21 and an extra concert on March 4. The soloists to take part in these concerts will be Teresa Carreño, Alfred Grünfeld, Bruno Eisner, Carl Flesch and Hugo Becker. Mahler's Fourth Symphony is to be played at the first subscription concert, and Lucy Hessel, a new member of the Hofoper, will sing the soprano part.

The Concert Direction Gutmann (Hugo Knepler) has planned a series of *Meisterabende*, extending over six months. A Richard Strauss evening, the composer conducting, will have on its program "Don Juan," *Zerbinetta's* aria from "Ariadne auf Naxos," sung by Selma Kurz; some of his songs, "Ein Heldenleben," and the two grand military marches for wind instruments. The second of the master concerts, on Oct. 29, will be devoted to a Weber, Schubert and Mahler program, Edyth Walker and Conductor Gustav Brecher being the interpreters. The Mozart evening will be conducted by Werner Wolf of Berlin, and the soloists will be Claire Dux of the Berlin Hofoper and John Forsell. The Richard Wagner evening will have Bruno Walter as conductor, with Anna Mildenburg and Paul Bender as soloists. The Mahler evening will bring a production of his Third Symphony, under Erwin Stein, and the "Lieder eines fahrenden Gesellen." Felix Weingartner and Lucille Marcel will devote an evening exclusively to Schubert, and Steinbach will conduct a Bach-Beethoven evening, to be followed by a Brahms, a Strauss-Lanner, a romanticist and an old classic evening.

### Novelties Promised

A Philharmonic concert in the early part of December promises to be a mu-

sical sensation, inasmuch as it will have on its program the first production of Richard Strauss's "Alpensymphonie," conducted by Weingartner, in the composer's presence. A few evenings are reserved for novelties by the younger Vienna composers, Marx, Gall, Szell and Korngold. Nikisch will conduct two orchestral concerts, and Schumann's "Manfred" is to be performed with scenic accessories. It was intended to have the



Music in War-Times. From a Picture Now Popular in Vienna

famous actor, Moissi, undertake the part of *Manfred* if he received permission from the Ministry of War, but he has since been made a prisoner of war in France.

A cyclic production of all of Brahms's music with piano has been arranged for five evenings by Conductor Ferdinand Löwe, with Adolf Busch, violin, and Paul Grümmer, 'cello.

Of its six subscription concerts in the coming season the Rosé Quartet will devote five to the cyclic production of Beethoven's sixteen string quartets, while the sixth will contain only novelties. Rosé, together with Bruno Walter, will give three sonata evenings, while Carl Flesch, with Artur Schnabel at the piano, will offer in three concerts a cyclic production of all of Beethoven's violin sonatas.

It was with Beethoven—"Fidelio"—that the Hofoper opened its present season on Aug. 18, the Emperor's birthday and traditional time for reopening this institution. Last year the disturbed conditions attending the war caused a restriction of performances to alternate days, which restriction is continued. The first novelty of the season will be "Mona Lisa," music by Max von Schilling and book by Beatrice Dovsky, a well-known Vienna writer. For this the rehearsals are now under way. Reichwein is the conductor, and Director Gregor has the staging in hand.

The Volksoper reopened on Sept. 15 with Lortzing's "Waffenschmidt," followed by Weber's "Freischütz."

### Strauss's New Opera

During the interregnum in music life that the summer brings, composers and their interpreters seek rest among rural surroundings, and the charming Alpine resorts of Austria know them galore. In many cases, however, the rest is but a change of scene, and more creative than

recreative. Thus Richard Strauss could frequently be found last summer in the protected loggia of his villa at Garmisch, busy with the score of his new opera, "Die Frau ohne Schatten" ("Woman without a Shadow"), text by von Hofmannsthal once more. The "shadow"—so much of the plot may be revealed—is symbolical of motherhood, as it is of honor in Chamisso's famous story of Peter Schlemihl, the man without a shadow.

Felix Weingartner, in his retreat among the mountains, has finished a new adaptation of Weber's "Oberon." Gasten early in the season saw Lilli Lehmann, who is an annual visitor there, and Albert Niemann, the veteran Wagner singer, hale and hearty, was also among the earlier visitors. In August Edyth Walker visited Gasten with Mme. Aglaja Orgeni, the famous singing teacher of Dresden, who will spend the coming winter in Vienna. Then there was Moriz Rosenthal, who had gone thither from Switzerland.

In the opposite direction Salzburg beckoned, too near to resist the temptation for a flying visit to hear its "Good Fairy," in the new Mozarteum, at the festival concert on the eighty-sixth anniversary of the Emperor's birth. The program contained some Beethoven numbers, in which, as in the prison scene from "Fidelio," Lilli Lehmann unfolded all the tragic accents of her art. Remarkable to chronicle, Mozart's stronghold was on this occasion for a first time invaded by Schönberg, from whose "Gurrelieder" Anna Mildenburg sang with dramatic force the "Tale of the Forest Dove." But, as a matter of course, Mozart numbers predominated, and it was genuine delight to hear the selections from "Cosi fan tutte" and "Figaro's Marriage" in all the charm and delicacy of his famous interpreter's delivery.

### Materna's Birthday

In the dearth of musical happenings during the summer, there was pleasurable excitement as well as a host of congratulations in the famous Amalie Materna's completion of her seventieth year on July 10. A part of the observance was the transformation into a veritable floral bower of Materna's pretty apartment in Margarethenstrasse, so replete with reminiscences of her stage life and her intimate connection with Wagner, the first interpreter of whose *Brünnhilde* and *Kundry* she was. Recently, among the "Echoes of Music Abroad," mention was made of Therese Malten as the first *Kundry* at Bayreuth. As a matter of fact, it was Materna who created the part at the Festspielhaus and afterward alternated with Marianne Brandt and Therese Malten therein. Two years ago, when "Parsifal" became the property of an expectant world, there was a veritable pilgrimage of *Kundrys* to Materna's shrine to be initiated by her into the mysteries of this seductress. Yet, as I heard from her own lips, she returned the part to Wagner when first he sent it, with the objection that it was written for an alto voice. To this the master replied characteristically, sending her the part once more and saying that he recognized no such distinctions of voice, and that she, who had done so well with his *Brünnhilde*, would make a success of *Kundry* also, a prophecy that proved to be wholly correct, both as to singing and acting.

Like Lilli Lehmann, Materna has preserved her voice wonderfully, and she will probably be heard once more in public this winter, having received an urgent invitation from the Wagnerverein to assist at a war fund concert.

ADDIE FUNK.

## JONÁS IN RECITAL AT THE VON ENDE SCHOOL

Noted Pianist Introduces Original Compositions—Concert Room Filled to Overflowing

Suggestive of a village church, filled to overflowing, was the scene that presented itself at the piano recital given by Alberto Jonás, on Friday evening of last week, at the von Ende School of Music, 44 West Eighty-fifth Street, this city. A fine audience of pupils of the school and their friends crowded the concert-room and hall and staircase approaches; the women and girls being seated, while the men stood through the not lengthy, but splendidly chosen program. A feature of the recital was the playing by Mr. Jonás of three compositions of his own—"Toccata," Valse in C Sharp Minor and "Three Northern Dances"—which were enthusiastically received, as was, also, Xavier Carlier's "Romance," which bears the subtitle "Hommage a Chopin."

The program opened with two Bach preludes and fugues—those from the First Book in G Minor and C Minor—and Mr. Jonás's scholarly interpretation of these prepared his several hundred hearers for the *pièce de résistance* of the evening, the Chopin B Flat Minor Sonata, of which he contrived to give a reading that realized the impassioned eloquence of the music, but that was marked by judicious restraint throughout. The scherzo was played with artistic finesse and the marcia funebre sounded with arresting beauty of tonal and rhythmic effect.

Excellent contrast was provided by the group of pieces which followed—the Moszkowski concert etude opus 24, Grieg's Nocturne in C major and the Liszt transcription of the Paganini "Campanella"—each of which Mr. Jonás executed with full appreciation of its inherent qualities.

The group of his own pieces revealed a nice sense of tone values and proportions; the "toccata" was marked by skillful phraseology; the "valse" by an attractive high relief of the waltz theme, and the "Three Northern Dances" by a colorful treatment of simple thematic material. The Carlier "Hommage a Chopin" reflected the subtle contrasts of the author of the epic heard earlier in the evening. Liszt's Sixth Rhapsody, played admirably, brought the program to a close. Among several encores demanded by his enthusiastic hearers, Mr. Jonás rendered the "Passe Pieds" of Delibes.

H. C. P.

## Anne Woods McLeary Honored by Fraternity

Anne Woods McLeary, the pianist, has been elected Province president of Alpha Chi Omega, Atlantic Chapter, and has in her care the Conservatory group, Syracuse University, Alleghany College, Meadville, Pa. At the last convention of the fraternity in July, at Long Beach, Cal., Miss McLeary was made a member of the committee on traditions. This has particularly to do with sustaining and promoting the musical side of the fraternity, which was primarily founded for the music students in colleges. There are now about twenty-one chapters of the fraternity covering the country from coast to coast.

Miss McLeary played at the first concert of the season of the Theater Club, at the Hotel Astor, New York, on Oct. 26. She is the official pianist of the club.

## Ethelynde Smith and Fay Foster to Give Joint Recitals

During the coming season, Ethelynde Smith, the popular soprano, and Fay Foster, the composer and pianist, will appear together frequently in concerts in which Miss Smith is to make a feature of Miss Foster's songs. Their first joint recital will be in Portland, Me., this month.

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## ANNA FITZIU MAKES DÉBUT IN AMERICA

Soprano Heard as Operatic Star at Newark in First Act of "Bohème"

NEWARK, N. J., Nov. 1.—The successful operatic concert given last night in Newark Theater by various artists of the Metropolitan Opera House was a direct result of a concert of last season. Last June Pasquale Amato, Luca Botta, Andres de Seguro and Marie Rappold appeared in Newark in aid of the organ fund of the Church of Our Lady of Mt. Carmel, of which the Rev. Ernst D'Aquila is priest. As the financial results of the affair were not adequate for the purchase of the instrument, Señor de Seguro and Signor Botta arranged to appear again. The results of their co-operation were apparent when they and Anna Fitziu, the young American operatic soprano, appeared with other artists in the Newark Theater.

The other singers were Paolo Ananian, of the Rabinoff opera forces, Angelino Fornari, A. Valenti and a quartet comprising Olive Marshall, soprano, Angelo Antola, baritone, Anna Haeseler, mezzo-soprano and Umberto Baroni, tenor. The orchestra was under the direction of Arnaldo Conte, and was recruited from the Metropolitan Opera House forces. After a miscellaneous program by Misses Marshall and Haeseler and Messrs. Antola and Baroni, the first act of "La Bohème" was put on with costume and scenic investiture. The cast was as follows:

Rudolfo, Luca Botta; Collins, Andres de Seguro; Schannard, A. Valenti; Marcello, A. Fornari; Benoit, Paola Ananian; Mimi, Anna Fitziu.

Especially of course, centered in this, the first appearance of Miss Fitziu in opera in the United States after her operatic success in Europe.

Her voice is an appealing one; it gave evidence of great reserve power, yet was always used discreetly. She sang with exceptional clarity of diction and her intonation was flawless. At the conclusion of the act Miss Fitziu received an

ovation that lasted more than five minutes. She was recalled again and again and there were many floral gifts.

Messrs. Botta and Ananian gave excellent portrayals of the parts of Rudolfo and Benoit, and Señor de Seguro repeated his Metropolitan interpretation of the rôle of Colline.

The proceeds of this performance exceeded \$4,000.

G. A. K.

### SCHUMANN CLUB MUSICALE

Messrs. Connolly, Smith and Spier Heard—Schedule of Concerts

The Schumann Club of New York City, Percy Rector Stephens, conductor, gave the first musicale of the season at the club rooms, 47 West Seventy-second Street, on Thursday afternoon, Oct. 28. The artists were William E. Connolly, baritone; Harold Osborn-Smith, pianist, and H. Reginald Spier, accompanist. The second musicale has been planned for the third Thursday in November. There will be two Schumann Club concerts at the Waldorf-Astoria, the first on Monday evening, Jan. 10, at which William Wheeler, tenor, will be the soloist. An interesting novelty will be offered, "The Island," by H. Reginald Spier, dedicated to the Schumann Club and its conductor. The poem is by Thomas S. Jones and was inspired by the famous painting, "The Island of Death," by Arnold Böcklin. The club will do at least one Schumann number at every concert. The date of the second concert will be April 10, with Lucy Marsh, soprano, as soloist. The officers for 1915-1916 are:

President, Mrs. H. F. Burns; first vice-president, Mrs. Joseph E. R. Kunzmann; honorary vice-president, Mrs. M. H. Fischer; secretary and treasurer, Hilda Gelling; librarian, Mrs. Gretchen Schlessinger.

### Orchestral Engagement in New York for Mme. Melville-Lisniewska

Among the prominent artists who attended the New York recital of Mme. Marguerite Melville-Lisniewska, the pianist, last week were Ignace Paderewski, Alexander Lambert, Homer N. Bartlett, Paul Tidden, Genevieve Bisbee and others. After the recital, Mr. and Mrs. Paderewski visited the green room and personally congratulated Mme. Lisniewska. It is announced that Mme. Lisniewska will postpone her second New York recital, which was to have been given shortly, but will appear in a concert with orchestra later in the season. She is to play in recital in Boston Nov. 13 and in Chicago, Nov. 18.

### All-American Program Given by Organist Pease in Ontario, Cal.

ONTARIO, CAL., Oct. 29.—Sibley I. Pease, organist at Westlake M. E. Church of Los Angeles, gave a recital recently of compositions by American composers in the Westminster Presbyterian Church here. Represented on the program were Frederick Maxson, James H. Rogers, Mrs. Joseph Knapp, Bruno Huhn, C. H. Demorest, G. B. Nevin, A. Walter Kramer, Arthur Bird, Ernest Ball, Mr. Pease himself, Ralph Kinder, Roland Diggle and Rollo F. Maitland. Frank E. Geiger, basso, assisted Mr. Pease capably.

The Behrens Opera Club has opened new permanent quarters at 1113 Chestnut Street, Philadelphia, where all meetings and rehearsals will be held. The club is preparing for a performance of Lortzing's opera, "Czar and Zimmerman," which will be given in the near future, under the direction of Dr. Karl Schneider, with two ballet features produced by C. Ellwood Carpenter.

## DR. MILLER TALKS ON VOCAL THEORIES

Audience Overflows Gescheidt Studios—Pupils Prove Points Advanced

An audience which completely filled the spacious studios of Adelaide Gescheidt, listened with marked interest and enthusiasm to a Miller Vocal Art-Science illustrated lecture by Dr. Frank E. Miller, founder of this new system of voice procedure, and heard his theories demonstrated by the students by practical exercises. This system is considered a great educational factor and has proved itself by actual voice demonstrations before hundreds in the past few years. Dr. Miller revealed many new vocal ideas, and his paper on polarization, efficiency and balance brought to the audience a definite understanding of what man's capabilities are.

The students showed in their singing that the application of the principles is part of their own intelligence and is a definite factor in their singing.

Lantern slides added much to the elucidation of the subject and a tuning fork with vibrating bristles was used as the practical demonstration to prove the three planes of activities of man. From the framework of man the audience was brought to his next point of efficiency, namely muscular co-ordination.

The keynote of perfect vocal control, as finally brought out by what Dr. Miller has termed "polarization," gives balance and equilibrium to the voice through the mind.

Dr. Miller prophesied that our musical scale, which now boasts only seven overtones will eventually have twelve. The fact that a well-balanced voice must have a pure fundamental and seven overtones was of great interest, especially in connection with the vocal demonstration made by the pupils. These overtones were sung individually and collectively and all finally blended.

The evening was highly instructive from start to finish and the final blending of the science into the artistic by an excellent song recital by six pupils showed clearly how well the system may be applied in every case. The students' voices were all under perfect control, enabling them to inject unusual artistry into their singing. The program was given by Mrs. Elizabeth Goucher, Mrs. Virginia Miller, Violet Dalziel, Judson House, Bertram Bailey and Franklin Karples.

Mrs. Goucher possesses a pure lyric voice which was especially well adapted to a group of songs including "The Minuet," by Gilbert, "Chanson Provençale," by Dell'Aqua and "A Slumber Song," by Gilmour. Her performance brought forth spontaneous applause.

A soprano voice of unusual quality was revealed by Mrs. Miller. Miss Dalziel also showed exceptional control and style in her singing. Rarely does a youth of seventeen sing with so much intelligence and musical taste as did Franklin Karples on this occasion. His voice is resonant and evoked enthusiasm.

Mr. Bailey's work showed a keen insight into the demands of the selections he rendered. He displayed versatility and a flexible voice. Judson House, the rising young tenor, who is a product of Miller Art Science, impressed his audience with the extreme ease and perfect balance of his vocal organ. His work is finished to a marked degree, his interpretations being charged with color

and character. The Philphonia Women's Chorus revealed tonal volume and sang its numbers with exceptional style and finish.

### SPIERING PUPIL'S SUCCESS

Abram Konewsky Heard Effectively at Wanamaker Auditorium

The Wanamaker Auditorium in New York, was the scene of a violin recital on Oct. 30, by Abram Konewsky, who was assisted by Alexander Russell as accompanist and also as organ soloist.

Mr. Konewsky is one of the many artist pupils of Theodore Spiering and his playing is marked by considerable facility of fingering and broadness of style, and he showed the results of conscientious training. He played the Handel E Major Sonata, the Bach Chaconne for violin alone, and the Vieuxtemps Concerto in F Sharp Minor and a group of short numbers including the Beethoven Romance in G, a Matheson air and the Prelude and Allegro of Pugnani in the Kreisler arrangement. The audience was enthusiastic in its reception of the young violinist.

Mr. Russell's contributions to the program included the Concert Prelude of A. Walter Kramer, the Massenet "Thaïs," "Meditation," the Boellman "Toccata" and the "Marche Pontificale" by de la Tombelle.

### Wilbur A. Luyster, Soloist in St. Patrick's Cathedral

Wilbur A. Luyster, bass, has been singing in St. Patrick's Cathedral, New York, since Oct. 1, taking the place of William Hooley as bass soloist. In addition to his activities as a singer Mr. Luyster is director of the Orpheus Club of Ridgewood, N. J., and conducts the Sight Singing Classes in Brooklyn Institute. His New York studio is at 220 Madison Avenue.

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"Her technique is that of the great Jean de Reszke, and her voice is brilliant. Added thereto is a sympathetic personality. . . ."—N. Y. Globe (Sherwin).

"Her voice is of great purity and evenness of timbre. . . it showed ample power and even brilliancy."—N. Y. Tribune (Vernon).

"She revealed a voice of exceptional beauty—a high soprano—pure, limpid, expressive, and admirably equalized throughout its range; a command of the technique of vocalization that does honor to her distinguished teacher, Jean de Reszke; artistic taste, intelligence, insight, and a keen feeling for dramatic values. She proved, in short, that she is not only a singer of unusual talent, but a finished artist."—N. Y. Press (Smith).

"Miss Peterson, in addition to a charming personality, possesses a voice of remarkable beauty."—N. Y. Herald (Morris).

"Immediately created a predisposition in her favor by a charming appearance and manner and confirmed it in increasing measure by the disclosure of a voice and style of unusual beauty and a truly artistic nature. Miss Peterson is young and her voice has youthful freshness and brilliancy. Its texture is well equalized throughout its range. Its timbre is often of great inherent beauty and sympathetic quality, and she possesses the means of expressing varied emotions and sentiment by felicitous variation of its color."—N. Y. Times (Aldrich).

"A pleasing and well-trained voice of good range . . . used with good effect."—N. Y. American (Meltzer).

"Miss Peterson is young and attractive and has an exceptional lyric soprano voice. It is one of those rare instruments which has purity and warmth of tone as well as flexibility. And it is an instrument, moreover, of considerable color with extreme facility in the highest register."—N. Y. Sunday World (Key).

"Miss Peterson not only possesses a beautiful voice but she can use it to express the finest shades of thought and emotion."—N. Y. Evening Mail (Spaeth).

For dates still available, wire or write:

MUSIC LEAGUE OF AMERICA

Aeolian Hall

New York City

## SCRANTON ORCHESTRA HEARD

An Excellent Performance Under Direction of Prof. Phillips

SCRANTON, PA., Oct. 30.—The last concert of the Scranton Symphony Orchestra at the Casino was attended by a large and well pleased audience. John Burnett, baritone, the soloist was given much well earned applause. Prof. Louis Baker Phillips directed the orchestra and it was due to his untiring efforts that the concert was such a success.

Professor Phillips has been engaged by the Mozart Club of Wilkes-Barre to deliver a lecture illustrative of the approaching concert of the Philharmonic Orchestra of New York.

The schools of Dunmore were recently visited by musical instructors from different parts of the State, including Professor and Mrs. Beemer of Bethlehem, Margaret Sykes of Allentown, Amy School of Northampton and Mollie Wheeler of Olyphant. Professor and Mrs. Beemer were given an opportunity to hear the 400 students of the local high school and paid a high tribute to the work accomplished.

The music department of the Century Club of Scranton gave a delightful program on Tuesday afternoon. Too much cannot be said of the playing of the Lohmann, Widmayer and Rippards String Quartet. With Mrs. Goldsmith at the piano, its playing was a delight. Mrs. James Gardner Sanderson and Mrs. T. C. von Storch sang with vivacity and pleasing interpretation. W. R. H.

## ST. LOUIS PIANO RECITAL

Clara Wüllner Revealed as an Artist of Pronounced Talent

ST. LOUIS, Oct. 30.—Those fortunate enough to be invited last Sunday afternoon to the home Mr. and Mrs. Charles Parson Pettus had a delightful treat in the form of a recital by Clara Wüllner, the talented pianist. Miss Wüllner played a program well calculated to please the most critical listener. She was at her best in her Chopin group, consisting of Nocturne in E Major, Waltz and Ballade in A Flat. She opened the recital with the "Sonata Heroic," by the American composer, Campbell-Tipton. This is a massive work and full of color; its composition was prompted by a visit of the composer to the Yellowstone National Park. It was followed by a Brahms Rhapsodie, played with much refinement, then the Chopin numbers, and, a final group, "Intermezzo," by Moskowski; "Impromptu," by Fauré, and "Staccato Caprice," by Vogrich. Miss Wüllner's personality is captivating, and she plays with much power and expressiveness.

Mr. Zach arrived in the city last Monday and will start rehearsals of the orchestra next Monday. He expects to introduce several novelties. H. W. C.

## Concert of Armenian Songs in Troy

TROY, N. Y., Oct. 28.—Armenian song resounded last night in Music Hall at a concert given in aid of the Armenian Congregational Church. A. Shah-Mouradian, the Armenian tenor of the Grand Opéra of Paris, presented the program. Mr. Shah-Mouradian sang "Armenia, a Land of Paradise," in powerful yet sweet tones. Lusinn Barakian, contralto, of Boston, sang Armenian folk songs that were interesting because of their novelty and the tasteful and effective manner of their presentation. Fannie Levine of New York, violinist, was an assisting artist. The accompaniments were played by Richard P. Law, organist of St. John's Church, and William L. Glover of the Emma Willard Conservatory of Music. W. A. H.

## SUCCESS IN CHICAGO MAKES JENNY DUFAU "NEARLY A MASON"



Jenny Dufau, the Soprano, Wearing the Fez Given Her When She Sang at Medinah Temple, Chicago

If anyone should now ask Jenny Dufau the query, "Are You a Mason?" she might almost answer it in the affirmative, as a result of her success at the Medinah Temple, Chicago, where she sang before 4500 persons on each of three consecutive nights. "If they did not make me a Mason," relates Miss Dufau, "they gave me a beautiful white fez, and when I went out for my encores with this headgear you may well imagine that the enthusiasm was boundless."

## JACOBS ORCHESTRA HEARD

Alice Verlet Soloist with Society in Pleasing Program

Max Jacobs and his New York Orchestral Society gave a thoroughly enjoyable concert at the Standard Theater on Oct. 31, with the assistance of Alice Verlet, the coloratura soprano. The offerings of Mr. Jacobs were all of a distinct popular appeal, as follows:

Overture, "Oberon," Weber; Symphony, "Unfinished," Schubert; Aria from "Rigoletto," Verdi; "Peer Gynt" Suite, Grieg; Ballet Music from "Faust," Gounod; Jewel Song from "Faust," Gounod; "March Slav," Tchaikowsky.

Of these Mr. Jacobs gained especially good results in the Grieg music, being compelled to repeat "In the Hall of the Mountain King." The "Unfinished" Symphony was also played to extremely good effect. Mme. Verlet was heartily applauded for her facile delivery of the "Caro Nome" and the "Jewel" aria, and she added three encores to piano accompaniment. K. S. C.

Edith Aab Soloist in Three Hartford Concerts

Edith Aab, the Hartford contralto, will be the soloist at the first of a series of organ recitals given by Edward F. Laubin in Hartford, Conn., on Nov. 8. She is also to appear as soloist before the Women's Club of Hartford on Nov. 12 and at the Majestic Theater on Dec. 12.



## Bechtel Alcock TENOR

"Bechtel Alcock has a LYRIC TENOR voice which he uses with MUCH SKILL. 'The Pipes of Gordon's Men' was sung with verve and FINE DRAMATIC FINISH. 'Sylvain' was an exquisite bit, both in tone and sympathetic interpretation. Schumann's 'Im Wunderschönen Monat Mai' was given with ARTISTIC APPRECIATION. He has a most engaging personality, and in his encores, one of which was 'Macushla,' showed that in the singing of ballads he is most happy."

Morning Record, Meriden, Conn., Oct. 26, 1915.

Management: HAENSEL & JONES, Aeolian Hall, N. Y.



## WOULD HAVE UNSOLD CONCERT TICKETS GIVEN TO STUDENTS

This Plan Should Be Adopted, Believes Charles M. Vet, for the Benefit of Those Who Cannot Afford to Pay the Price—No Reason for Our Importing Teachers and Exporting Pupils, Declares This Violin Pedagog

IN these tempestuous days when all Europe is shaken by the fierce clash of arms, it is indeed a relief to listen to a musician who can recall pleasant old-world memories, especially when they are centered about such names as Ysaye, Pugno and Sarasate. Charles M. Vet, the well-known violin teacher, who has established an enviable record for himself here and abroad, spoke fondly to the present writer of his experiences in Paris as a pupil of Massick and Berthelmer, and showed long-cherished photographs of Sarasate, Adelina Patti and many other musical celebrities.

"I was brought up in an atmosphere of music," he said. "I began to study when I was five. My father was a violin soloist and conductor in Paris and my mother was an opera singer. I was fortunate in meeting their friends when I was very young, as I received the proper stimulus at an early age. In every way the musical atmosphere was different from that which I found later in America. In Paris the student felt that he was part of the musical life of the city. He was admitted to the best concerts and to the opera; he could hear the finest musicians and the best music, and for very little money, too. I did not find the stimulus or the incentive for studying so great in this country.

### Difficult to Start Here

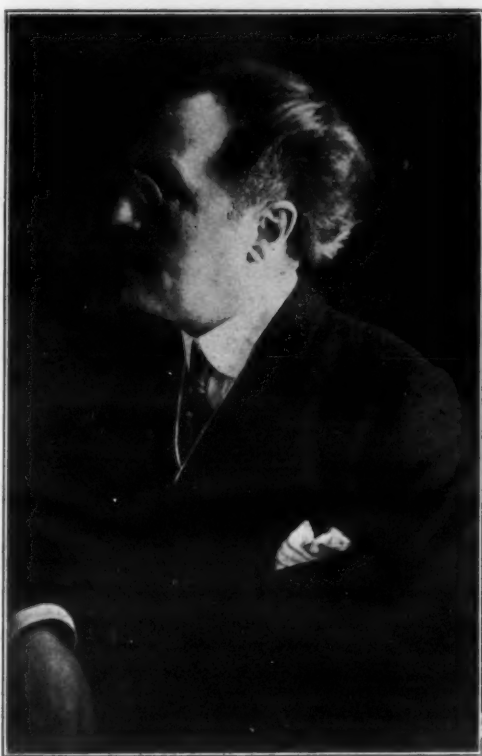
"To-day even the finished artist has great difficulty in obtaining a hearing here. It seems almost hopeless to dislodge the few stars who are in popular favor, and this is very unfortunate for the lesser lights, who have just as much right to shine, and who are anxiously and patiently waiting for the opportunity. I think the difference in opportunity may be found in the fact that music in Europe is almost entirely under the control of the State," he continued.

"I am by no means pessimistic about conditions in America. I think that we are on the road to establishing music upon a national basis in this country, and I sincerely hope that this will come soon. We have the finest teachers here and surely no lack of talent among the pupils. Circumstances are entirely favorable for a tremendous advance in music in America. There is no reason for constantly importing our teachers and exporting our pupils. America should be, and is, well able to take care of its own."

### His Teaching Work

Mr. Vet then spoke of his own work in the field of teaching. He was professor at the Academy of Music and Fine Arts, Paris, and at the Institution de Mme. Rey, Auteuil, Paris. He came to

this country with his father, and played with him in Cincinnati under Theodore Thomas. He later conducted a very successful music school in Detroit, and returned to Paris upon the death of his father. He has been identified with musical events in New York for the past few years, and is making plans for a very active season at his new studio, 738



Charles M. Vet, Prominent Violin Teacher of New York

Lexington Avenue, where he will be assisted by James W. Bleeker, teacher of piano and organ, and Mme. Zelah Vet, voice. He provides his pupils with opportunity for performing in public, and also for hearing the best music.

The conversation now turned to the concerts and performances of opera, and the opportunity for students of music to hear them. This subject seemed to arouse Mr. Vet, and in his characteristic, impulsive, French manner, he fired a few questions at the interviewer in rapid succession. "What do they do with all the tickets that they cannot sell? At how many of our recitals are all the seats occupied? Why do they not give them to the student who is sincere and anxious to hear good music, but who cannot afford to pay the price?" As the writer could not formulate a plan whereby such tickets might be given to the deserving ones, the subject of the conversation was turned to Mr. Vet's compositions.

Here the interviewer became accompanist for Mr. Vet in the latter's charm-

ing Berceuse, a composition that has deservedly won popular favor here and abroad. H. B.

### Music and Transcontinental Telephone Reunite Estranged Couple

An up-to-the-minute Cupid employed the new transcontinental telephone line to reunite an estranged couple, and soon the wedding bells will be ringing, says a Philadelphia dispatch of Oct. 27. Charles P. Corse of Philadelphia found a letter from Doris C. Jones of San Francisco, which was interpreted by Mr. Corse as meaning that their engagement to marry was at an end because he had lost money in a real estate transaction. Mr. Corse recalled that he had met Miss Jones when she was playing Tschaikowski's "Romance" on a piano a year ago. He called a pianist, had a long distance telephone rigged near the piano and then called Miss Jones on the telephone, three thousand miles away. When she answered the call Mr. Corse asked her to listen for a few minutes. The pianist played "Romance," and then Mr. Corse asked her if that meant nothing to her. The result was that Miss Jones said she would be in Philadelphia within two weeks to become a bride. The telephonic work of Cupid cost Mr. Corse \$67.90.

### Gamble Concert Party Engaged by Government for Its Fourth Panama Tour

The United States Government has engaged the Ernest Gamble Concert Party for a tour of Panama in January. This is the fourth time that the government has extended the Gamble Party the unusual and significant compliment of a tour of the Canal Zone. The Gamble Party will tour Louisiana, Arkansas and Texas in November. December will be spent in Bermuda and the annual Pacific Coast tour will take place in February and March. This company has appointments made two years ahead.

### An Authority on Canadian Folk Music

The name of F. E. A. Gagnon, who died in Canada about the middle of September, is not known to many, says the *New Music Review*, and not to all folklorists, who in this country are interested chiefly in the Negro, the North American Indian, and possibly the Creole and the Greaser. His book on the folk-songs of Canada is an interesting and valuable contribution to musical folk-

lore. His work was recognized in France, where some took the trouble to trace the resemblance between the French and Canadian songs and to point out instances of direct transportation.

### Sigma Alpha Iota Sorority Honors Julia Claussen

CHICAGO, Oct. 21.—Signal honor has been conferred upon Mme. Julia Claussen, the celebrated contralto, by the Sigma Alpha Iota Sorority, a national society devoted to music and the other arts. Mme. Claussen was invested with the insignia of the order at the meeting held early this month by the national president and other honorary members of the society, including Mme. Sembrich, Mme. Gadske and Mme. Fremstad.

Mme. Claussen left Chicago Tuesday evening on a short concert tour, but will return in time for the rehearsals of the Chicago Grand Opera Company, of which she is one of the conspicuous members. M. R.

### John Hermann Loud in Boston Recital

BOSTON, Oct. 26.—John Hermann Loud, one of the foremost concert organists in the East, gave a recital last evening at the Park Street Church before an audience of good size. Mr. Loud delivered a varied program in style in exemplary manner. His main numbers were Frick's Fantasy Overture, Felix Borowski's First Sonata in A Minor, Guilmant's Scherzo Symphonique and A. Walter Kramer's Concert Prelude in D Minor. There were also shorter pieces by Parker, Wachs, Macfarlane and a splendid improvisation on a familiar theme. Mr. Loud was repeatedly recalled after his numbers.

### Anniversary of Von Ende School

Mr. and Mrs. Herwegh von Ende have issued invitations for Saturday evening, Nov. 6, in celebration of the fifth anniversary of the von Ende School of Music. There will be a musical program by distinguished artists.

Imagine how the enjoyment of one music critic was increased at the close of David Bispham's "Beethoven" performance the other afternoon when, as *Beethoven* was seated at the piano, someone behind the critic ejaculated:

"Oh, he's playing the 'Moonshine' Sonata!"

## FERENCZ HEGEDÜS

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Nov. 16th

at 8.15 p. m.



London Telegraph:—"When composers such as Tartini, Händel, Goldmark, and Paganini are rendered by a startling and original personality their greatness makes unflinching appeal to all. Ferencz Hegedüs is possessed of the highly-strung artistic temperament, the poetry, fire and mysticism of his race. To speak of his aplomb, his facility, is to lessen his genius. Great and masterly as these are, they never force themselves upon the attention. His realization of his subject, his delight in its expression, his communication of both, tinged with his own personality, are the great powers he possesses. The poetry and abandon of his temperament are kept sternly in check by the fine reserve of all true artists."

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## THUNDER MACHINE IN NEW STRAUSS WORK

**"Alpine Symphony" Has Dresden Première—Score Calls for 119 Musicians**

The London *Daily Mail* is quoted to the following effect in a cable of Oct. 30 to the New York *Times* on the première of Richard Strauss's new "Alpen-symphonie" in Dresden:

"Richard Strauss's latest musical uproar, 'An Alpine Symphony,' was produced for the first time Thursday by the orchestra of the Dresden Royal Opera.

"Advance descriptions in the German papers, which reached London yesterday, indicate that the creator of 'Elektra' and 'Salomé' has out-Straussed Strauss. He has introduced a thunder machine into the orchestra, which consists of 105 musicians in sight and fourteen for supplementary noisemaking behind the scenes.

"The din will be produced by eight horns, four trumpets, four trombones, two bass tubas, two harps, an organ and a celesta, big drums, kettledrums, bells, cymbals, a triangle, a tom-tom, a shepherd's bell, at least eighteen first violins, sixteen second violins, twelve violas, ten violoncellos, eight double basses, two large flutes, oboes and clarinets.

"It is said that Strauss has contrived artfully to reproduce the sound of waterfalls by means of the strings, harps and woods and the dainty clangs of the celesta, combined with the tremolo of the triangle."

**Melanie Kurt in New York Concert Début**

Melanie Kurt, the Metropolitan Opera soprano, will make her New York concert début with the Philharmonic Society under Josef Stransky, Nov. 14. Besides her songs, she will be heard with orchestra in two numbers by Richard Strauss which have never been heard in this country heretofore. A week previous to the New York concert she will be heard in the big Jubilee concert at the Academy of Music in Brooklyn.

**Montclair Choir Gives Concert**

MONTCLAIR, N. J., Oct. 29.—An attractively arranged program of music was listened to by a good-sized audience at the concert given by the members of the choir of St. John's Episcopal Church

in the parlors of the church, last night, under the direction of Gertrude Wills, choir director. The participating artists were Janet Bush, soprano; Edith Norris, contralto; Mary Bush, 'cello; John Wirtz, tenor; Mr. Smith, basso; J. Melvin Bush, Jr., violinist; J. Melvin Bush, Sr., accompanist, and Mme. Katherine Noack-Fiqué, accompanied for Miss Norris. The church choir also rendered several part songs under the capable direction of Miss Wills. W. F. U.

### NASHVILLE GIRL'S RECITAL

**Pupil of John Walter Hall Wins Praise in Her Home City**

NASHVILLE, Tenn., Oct. 24.—The large gathering of music-lovers who attended the noon-musical at the Y. W. C. A. last



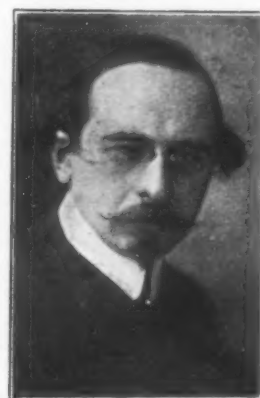
Mary Cornelia Gibson, Popular Nashville Soprano, Who Was Recently Heard in a Recital at the Y. W. C. A.

Wednesday enjoyed a program given by Mary Cornelia Gibson, soprano, assisted by Mrs. Will C. Hoffman, pianist. Miss Gibson is a talented young Nashville musician, who spent last winter in New York studying singing with John Walter Hall, and will return in December for further work with the same teacher.

Miss Gibson's singing shows sincere and intelligent interpretation, combined with a rich voice of many possibilities. Her songs consisted of "Verborgtheit," Wolf; "Liebestreu," Brahms; "Botschaft," Brahms; "J'ai pleuré en rêve," Hue; "Ariette," Vidal; "The Star," Rogers; "Sylvain," Sinding; "Fairy Pipers," Brewer; "Slumber Song," Gretchaninoff; "Yesterday and To-day," Spross. Mrs. Hoffman's playing of a Granados Spanish Dance added charm to the program. E. E.

**Paul Dufault Re-engaged After Canadian Festival Triumph**

Paul Dufault, the noted French-Canadian tenor, has just returned to New York from Toronto, where he sang at the big Canadian Festival on Oct. 22. This event, as recounted in another column, was under the patronage of the Duke and Duchess of Connaught. This was Mr. Dufault's first appearance in Toronto and his success was so great that he was promptly re-engaged for another appearance early next spring. Mr. Dufault stated to a MUSICAL AMERICA man that he had received word from his manager, Frederick Shipman, who is at present in Australia, to the effect that conditions there and in New Zealand were good and that he was arranging for Mr. Dufault's third tour there in the spring. Mr. Dufault is singing in Montreal on Nov. 4.



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## 74TH PHILHARMONIC SEASON INAUGURATED

**MacDowell and Reger Numbers Features of Program—A Performance of Many Beauties**

The New York Philharmonic, under Josef Stransky, gave the first concert of this, its seventy-fourth season, in Carnegie Hall on Thursday evening of last week. No soloist of any kind broke the thread of orchestral continuity and there was a very large attendance notwithstanding. The program, nationally diversified enough to commend itself to the most neutral tastes, and musically inviting to boot, consisted of Edward MacDowell's symphonic poem, "Launcelot and Elaine," Max Reger's new "Variations and Fugue on a Mozart Theme," the "Queen Mab" movement from Berlioz's "Romeo and Juliet" Symphony and the Fourth Symphony of Tchaikowsky. The audience was pleased and proved it effusively.

So much for the bald statistics of the occasion. Not from such, however, can any idea be derived of the surpassing beauty of the concert as a whole, which was, indeed, of a kind to convey fresh thrills even to those who have always delighted in the Philharmonic and esteemed it unsurpassed in this country. It is probably safe to assume that never yet during the three-score and thirteen years of its career has the orchestra played as it did last week. There were occasions last season when perfection seemed to have been attained, when in respect to virtuosity, flawless finish of execution, infinite gradations of light and shade and warmth, the organization brooked no betterment. Last week's concert proved this notion fallacious for the Philharmonic outdid itself. That elsewhere any orchestral body exists to outpoint it in any infinitesimal detail we confidently doubt.

Mr. Stransky told in this journal a few weeks ago of his indefatigable efforts to raise his almost ideal orchestra to a plane where improvement was no longer possible. He made changes, minute though important, to the welfare of delicate orchestral mechanism, in the second violin section, the woodwind, the trombones. Last week's results vindicated the wisdom of these slight modifications and told at every point of unremittently careful preparation and of incessant rehearsal. The whole Philharmonic instrument functions like clockwork of superfine workmanship. Marvelously pliant and responsive, deep and warm in tone, though capable of every device of coruscating brilliancy, flawless in precision and clean-cut attack and in the co-ordination of its choirs sensitively balanced, it reacted instantaneously to its conductor's slightest wish. Not the least hitch marred the fluency of its action from the beginning to the end of the evening.

In placing the American work at the head of his program, Mr. Stransky showed a praiseworthy and well-considered sense of fitness. He had evidently lavished abundant care and affection on the work, though it is not an instance of MacDowell's full-blown genius. It deserves, none the less, to be better known. Whether or not MacDowell is here programmatic to graphic lengths matters little. Lawrence Gilman, most authoritative and sympathetic commentator on the composer, finds in it "musical equivalents for such crucial incidents as the meeting with Elaine, the tournament, Launcelot's downfall" and so on. We

confess our inability to visualize here tonal descriptions so concretely illustrative. Yet "Launcelot and Elaine" is right good music, tender, poetic and transparent, though without the ripe individuality of expression that MacDowell later attained, and not infrequently suggestive of Wagner. The composer revised his instrumentation in after years and the newer scoring was used at this concert.

Reger's Mozart Variations and Fugue was first brought out in Germany last winter. Mr. Stransky resolved some time ago to undertake the first American performance. The Mozartean theme is from the first movement of his A Major Piano Sonata—a charming, gracious melody, indeed, far superior to the usual run of themes in this master's piano writings. In its original estate it served likewise as a basis for variations, and not especially engrossing ones at that. Those who recall the Hiller variations of the prolific Max will be amazed at the relative simplicity of the present ones. They are few in number and fittingly brief. And Reger's instrumental requisitions are proportionately modest. He needs but the orchestra of Beethoven's Fifth Symphony with harp though without trombones. Yet if the variations reveal no considerable lavishness of individual invention or unusual fancy, if Reger has been economic in means and comparatively restrained in expression, and if this new product shows but little of the technical exuberance and diversity of the Hiller variations it is, nevertheless, one of the sincerest and most poetically convincing compositions this fertile artisan has put forth. Not its ingenuity—sufficiently pronounced—but the inwardness of its accents engages the feelings and wins approval. The fugue, translucent but stout of architecture, evolves out of a spirited incisive subject and comes to a stirring close with the Mozartean theme wrought in brazen accents into the *stretto*.

The work, gorgeously played, was cordially received. Mr. Stransky ought to repeat it at one of his Sunday afternoon concerts, for which it is certainly light enough. Space forbids us at present to engage in detailed comments on the delicacy manifested in the performance of the filamentous scherzo of Berlioz or the passion and life that filled the Tchaikowsky Symphony. The *pizzicato ostinato* movement has long been a Philharmonic battle-horse. But the orchestra never rode it to victory with such prowess as last week. H. F. P.

**Splendid Music for College Community at Princeton, N. J.**

PRINCETON, N. J., Oct. 22.—The musical program at Princeton for the winter will include the usual series of recitals under the direction of Arthur Whiting, a series of concerts by the Kneisel Quartet, and orchestral concerts by the New York Philharmonic Society and the Philadelphia Orchestra.

**John McCormack's New York Recital**

John McCormack will give his first New York recital of this season on Sunday afternoon, Nov. 7, at Carnegie Hall. He appears at the Academy of Music, Philadelphia, Tuesday evening, Nov. 9, and at the Brooklyn Academy of Music, Sunday evening, Nov. 14.

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## DAYTON PLEA FOR SONGS IN ENGLISH

**Civic League Urged To Have Half of Each Vocal Program Sung in Vernacular**

DAYTON, OHIO, Oct. 30.—The Civic Music League, of this city, is endeavoring earnestly to foster and satisfy the popular demand for songs with English words. A recent issue of the Dayton Journal comments feelingly upon the question as follows:

"If concerts are primarily for the purpose of contributing to the emotional and intellectual enjoyment of the people, a correct understanding of what is being said is absolutely essential to a complete enjoyment. It is impossible to enjoy completely that which is not understood. In view of this fact it follows that if the people are to get the full benefit of these Civic League concerts (referring to the vocal programs, of course), then a greater demand must be made for songs in English. If such great artists as David Bispham, John McCormack, and a number of others, succeed in obtaining good translations, surely other artists can if they make the effort.

"At least let us have one half of the program in English and we will endure the other half, whether it be in Italian, German, French, or Russian. With the great possibilities that are before the Civic Music League there is every opportunity for it to exert a great influence in presenting the people's view of this subject to the managers of artists. It is to be sincerely hoped that along with the other great things that the league is accomplishing this feature will be given some attention. There is no doubt that the people will be sincerely grateful."

## ETHEL CAVE COLE RETURNS

**Pianist and Teacher Had Long and Successful Season at Bar Harbor**

Ethel Cave Cole, the New York accompanist and teacher of singing, returned to the city recently from a busy season at Bar Harbor, Me., where she accompanied such prominent singers as Florence Hinkle, Francis Rogers, George Harris, Jr., Emma Roberts, Loraine Wyman and Irving Beebe and Herman Sandby, the Philadelphia 'cellist, in the concerts they gave there during the summer. In addition she gave a number of lessons.

Mrs. Cole is the pianist of the Alwin Schroeder Trio, the other members being Sylvain Noack, violin, and Alwin Schroeder, 'cellist. The Trio was heard in a series of four concerts in private homes during the Bar Harbor season and was enthusiastically received on each occasion. On Oct. 17, Mrs. Cole assisted Paul Draper at the Neighborhood Playhouse, New York, and, on Oct. 23, the Trio was heard at the home of Mrs. Walter L. Ladd, at Far Hills, N. J.

Mrs. Cole begins her winter season with engagements for accompanying and ensemble playing in New York, Brooklyn, Boston, Philadelphia and Watertown, N. Y., besides having most of her time engaged for teaching at her studio, 57 West Fifty-eighth Street.

**Pupil of Dr. Carl Heard in Concert at Danville, Va.**

DANVILLE, VA., Oct. 30.—An organ recital and concert was given at the First Presbyterian Church, Danville, Va., Monday evening, Oct. 25, by Jessie T. Brewer, organist of the church and pupil of Dr. William C. Carl, assisted by the following soloists: Mary Boisseau, soprano; Ann Carrington, contralto, and Marie L. S. Conner, violinist. At the recent examination of the American Guild of Organists Miss Brewer passed the examination for the Associateship and received her certificate of A. A. G. O.

## DAYTON CIVIC LEAGUE OPENS ITS CONCERTS

**Amato and Olive Kline Provide Initial Program—Kunwald in Thiele Series**

DAYTON, OHIO, Oct. 27.—The Civic Music League season opened on Friday evening last with Pasquale Amato in a song recital. Memorial Hall has been completely sold out for the season for the Civic Music League course, and consequently an audience which crowded the hall was in attendance. Amato sang a very attractive program, mostly of French and Italian songs, and several operatic selections. He was assisted by Olive Kline, soprano, who shared with him, the honors of the occasion. Memorial Hall is not a good place for concerts, owing to the way in which it is constructed, and but few of the artists appearing there can overcome these difficulties to their own advantage. Mr. Amato sang very artistically and very beautifully, and Miss Kline was especially good in her group of modern songs. A number of encores were demanded of both artists. The piano accompaniments played by Giuseppe Bamboscheck added much to the artistic success of the singers.

The Cincinnati Symphony Orchestra paid its eighteenth visit to Dayton under A. F. Thiele's direction last evening, when the organization opened the Sixth Symphony Series with one of the most brilliant symphony concerts ever heard here. Dr. Ernst Kunwald had prepared a most attractive program, and the symphony selected was the Dvorak "New World." His performance of it was at once masterful, musicianly and soul-

satisfying, and aroused tremendous enthusiasm. A notable feature of the evening was the performance of the Concerto Grosso No. 10, of Handel, in which Dr. Kunwald appeared masterfully in the double role of conductor and pianist.

Mary Jordan, contralto, of New York, was the soloist, and she was heard to great advantage in Bemberg's "La Mort de Jeanne d'Arc," and Meyerbeer's "Ah! Mon Fils," responding to the tremendous ovation given her by singing two simple heart songs exquisitely.

W. A. Keyes made a brief address, in which he reviewed the musical growth of Dayton during the past twelve years, a growth which he said was largely due to the persevering work of Mr. Thiele, who, six years ago, founded the symphony course, and who has since carried the concerts on successfully, without a guarantee fund to back him. Mr. Keyes made an earnest appeal for more patronage of these high-class symphony concerts. "SCHERZO."

**Tollefsen Trio to Tour Under Management of Maurice and Gordon Fulcher**

The Messrs. Maurice and Gordon Fulcher announced this week that, during the season of 1916-17, the Tollefsen Trio would tour under their management. The autumn tour opens this month and closes on Thanksgiving eve, and the winter tour will open the second week of January.

**Finds It Is "an Inspiration"**

To the Editor of MUSICAL AMERICA:

Yesterday, at a meeting of my vocal class, five expressed a wish for MUSICAL AMERICA, after a talk I gave them. More names will follow, so please find inclosed a check with the addresses of the new subscribers. I always find your paper an inspiration. With best regards,

Sincerely,

(Mrs.) LESLIE BAIRD.

Kansas City, Mo., Oct. 28, 1915.

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## BIG AUDIENCES FOR KUNWALD OPENING

**Cincinnati Symphony Shows Its Artistic Advance—Conductor as Soloist**

CINCINNATI, Oct. 31.—Under the most brilliant circumstances the Cincinnati Symphony Orchestra opened its twentieth season with two extraordinarily successful concerts in Emery Auditorium on Friday afternoon and Saturday evening. Naturally the great endowment which the orchestra had just received from the estate of Cora Dow centered attention on these first concerts. Many might suppose that the endowment was in some way responsible for the two unusually large audiences which greeted Dr. Kunwald and his men on the opening of the season.

As it happens, however, these audiences represent not a patronage created by any adventitious factor—magnificent as the endowment is—but represent rather the spontaneous support of the public by which it is expressing its appreciation and enjoyment of the work of the orchestra in the community. Indeed the extraordinary success of the first pair of concerts is by no means a reflected one, but one compelled by the artistic development of the orchestra and its solid achievements up to date.

As a matter of fact, the season sale, which was the largest in the history of the organization, was entirely concluded before the announcement of the endowment. Tumultuous applause greeted the work of the orchestra, recalling the conductor repeatedly and bringing the men to their feet after each number. When Dr. Kunwald came to Cincinnati he declared one of his fondest hopes to be that the public would extend to the performance of a Beethoven symphony the same cordial reception which more superficial and more modern works inspire. The applause following the performance of the Second Symphony of Beethoven decided beyond a doubt that this ideal is being realized, for the highly colored and flamboyant symphonic poem of Liszt, "Tasso," which concluded the program brought out no more generous or discerning response.

The symphony served in an admirable fashion as a measure of the development of the orchestra in the last two years. When two seasons ago Dr. Kunwald played the Second Symphony, it was found so delightful and attractive on that occasion, that, in response to many demands, it was decided to open the present season with it. It is not to be supposed that after Dr. Kunwald's long career as a Beethoven scholar his interpretation of the symphony should be changed in any very material way. Consequently the storm of approval which the performance of the symphony evoked must be credited to the increased

efficiency of the orchestra, to its quicker response to the conductor's demands, its greater refinement of perception and its general development in every way.

Dr. Kunwald has been introducing with great effect on his programs various of Handel's Concerto Grossi. For the opening pair of concerts he selected the No. 10, and not in many days has a composition, on its first performance, aroused a more generous expression of pleasure and appreciation! Dr. Kunwald himself played the basso continuo. His improvisation displayed not only prodigious technical resource but fertility of musical invention, humor, charm and in the Air (lento) a very decided feeling for poetical and emotional effects. The Scherzo was repeated after a prolonged applause.

A. K. H.

## NOTED ARTISTS JOIN IN A CONCERT FOR CHARITY

**Gala Program Presented by Order of Rostradamus for Benefit of German-Austrian Relief Fund**

Nearly \$3,000 was realized for the relief fund for widows and orphans of German, Austrian and Hungarian soldiers at a gala concert given under the auspices of the Order of Rostradamus in the Grand Ballroom of the Hotel Astor, New York, on Sunday afternoon, Oct. 31.

One of the most notable aggregations of artists ever assembled on one program was heard and an audience that crowded every inch of room in the auditorium applauded them heartily. After an inspiring organ improvisation on Luther's "Ein feste Burg" by Edward Reclin, Mme. Johanna Galski sang songs by Schumann and Brahms and Robert Leonhardt, two songs from Von Fielitz's "Eliland." Willem Willeke scored in Handel and Galzotti pieces, and Rosina van Dyck in songs by de Lange and Brahms. A novelty was the first performance in America of a new "Soldier's Song—1915"; sung by Otto Goritz, with the accompaniment of four trombones. The song was composed by J. S. Langstroth to a poem by a German poet, Zuckerman, who was killed in the war. It made a splendid impression.

Johannes Sembach scored a triumph in songs by Strauss and Hildach and with Messrs. Goritz, Arndt and Braun sang German folk-songs admirably. Mr. Braun sang Schumann's "Wohlauf noch getrunken" rousing, and Margarete Ober Wagner's "Schmerzen," and Wolf's "Der Freund" and "Heimat" with inspiration. Carl Friedberg's performances of the "Raindrop" Prelude and the big A Flat Waltz of Chopin were worthy of this artist at his best. He was applauded to the echo. Groups were offered also by Herman Weil, Marie Mattfeld, Carl Schlegel and Max Bloch.

The accompanists were Arthur Arndt, Paul Eisler, Richard Hageman, Sigmund Herzog and Willy Tyroler. The committee arranging the concert was composed of Richard Arnold, Otto Goritz, Sigmund Herzog and Maximilian Kramer.

A. W. K.

## HENRI SCOTT SINGS AS STOKOWSKI AIDE

**Baritone Warmly Welcomed with Philadelphia Orchestra—Ensemble Recital**

PHILADELPHIA, Nov. 1.—Making his last local appearance before going to New York to become a member of the Metropolitan Opera Company as one of its leading basses, Henri Scott was given an enthusiastic reception as soloist with the Philadelphia Orchestra, at its third pair of concerts in the Academy of Music last Friday afternoon and Saturday evening. He gave two numbers on a program



C. Stokowski

Henri Scott, Noted American Basso, Who Won Marked Success with Philadelphia Orchestra

which Mr. Stokowski made notable in a purely orchestral way with an inspiring interpretation of Brahms's Second Symphony, in D, and at the close a spirited and incisive delivery of the "Don Juan" tone poem of Richard Strauss, while Gluck's "Iphigénie en Aulide" overture

effectively opened the program. Mr. Scott's numbers were the aria, "In diesen Heiligen Hallen," from Mozart's "Die Zauberflöte" and "The Legend of the Sage Brush," from Massenet's "Jongleur de Notre Dame," both of which he delivered with complete authority and with a marked contrast of mood and style. Mr. Scott's vocalism, apart from his natural rich beauty of voice, was distinguished by fluency, finish and interpretative ability.

The Rich Quartet, one of the attractions presented this season by the Smit Musical Bureau of this city, was heard last Tuesday evening in the first of a series of recitals to be given in Witherpoon Hall, those to follow being scheduled to take place on the evenings of Dec. 8, Jan. 12, Feb. 11 and April 26. This quartet is composed of prominent members of the Philadelphia Orchestra, as follows: Thaddeus Rich, first violin; Hedda Van den Beemt, second violin; Alfred Lorenz, viola; Hans Kindler, violoncello. The program last Tuesday evening included Mozart's Quartet No. 12, in G Major; Debussy's Quartet Op. 10, and Hugo Wolf's Italian Serenade. In all of these numbers the players exhibited an admirable balance and blending of tone, the delicacy and refinement of execution essential to the proper delivery of chamber music, sinking of individualities in the artistic ensemble.

The assisting artist was Horatio Connell, the baritone, whose sympathetic voice and highly artistic delivery fitted well into the spirit of the program, particularly in an impressive delivery of Bach's "Slumber On, O Weary Spirit," in which Mr. Connell once more displayed his rare ability as a Bach singer, while he was no less effective in Schubert's "The Wanderer," and the same composer's "Wohin?" also was beautifully sung. Mr. Connell gave added pleasure in a group of songs.

Convention Hall held a large audience last Tuesday evening when the United German Singers of Philadelphia gave a concert in aid of war sufferers in Germany and Austria. It was noticeable that the combined choruses of men, women and children opened the concert with "My Country, 'Tis of Thee," and closed it with the "Star Spangled Banner." The choral numbers were directed by Emil F. Ulrich and August Bueschse, and the assisting soloists were Mme. Silva-Schoen, mezzo-soprano, and Augusta Kohnle contralto.

A. L. T.

## ENGAGEMENTS FOR SCHOFIELD

**Baritone to Sing for Clubwomen at Syracuse**

Edgar Schofield, the baritone soloist at St. Bartholomew's Church, New York, has been engaged to sing before the members of the State Federation of Women's Clubs at Syracuse on Nov. 11. He will also be heard in a performance of Spohr's "Last Judgment" at St. Paul's Church, New York, on Nov. 30, and, on Dec. 28, will take part in a performance of the Verdi "Requiem" at Jamaica, L. I. After the New Year, Mr. Schofield will go on a tour of the Middle West. A return engagement in Syracuse has been booked for the spring.

Other engagements announced recently by the Musicians' Concert Management for artists under its direction, include a recital by Mme. Povla Frisch and Jean Verd, pianist, at the Peabody Institute, Baltimore, on March 10. Emma Roberts has been engaged to take the leading contralto rôles in the annual spring festival to be given under the direction of Hollis Dann, at Cornell University on April 26-7 next. With Edgar Schofield, Miss Roberts will also be heard in the first concert of the "all-American" series to be given by A. A. Van de Mark in Lockport, N. Y., next fall.

Sascha Jacobsen, the violinist, who is to make his New York debut in Æolian Hall on Nov. 27 will give a recital in Morristown, N. J., on Nov. 11 and another in Jordan Hall, Boston, on Nov. 17.

The same management also announces a piano recital by Winifred Christie at Æolian Hall on Nov. 17, and an evening of sonatas for piano and violin by Gaston and Edouard Dethier at the Princess Theater, in New York, on Sunday, Dec. 5.

## RECEPTION TO BISPHAM

**Theodore Schroeder Host at Function in Boston—Baritone's Performance**

BOSTON, Oct. 30.—Theodore Schroeder, the basso cantante and vocal coach of this city, was host at a reception given on Wednesday afternoon, Oct. 27, to David Bispham. The reception was held in Mr. Schroeder's new studio in the Gainsboro Building, and was attended by a large and distinguished gathering of the musical and society people of this city.

This afternoon and last evening Mr. Bispham and his company gave performances at Jordan Hall of a one-act comedy with musical numbers entitled, "The Rehearsal" followed by the one-act drama "Adelaide," with Mr. Bispham impersonating Beethoven. Mr. Bispham's co-workers consisted of Marie Narelle, soprano; Kathleen Coman, pianiste; Idelle Patterson, soprano; Henri Barron, tenor, and Graham Harris, violinist.

W. H. L.

**Greta Torpadie and Mr. de Stefano in Chickering Hall Recitals**

Two prominent artists of the Music League of America, Greta Torpadie, soprano, and Salvatore de Stefano, the well known harpist, gave recitals last week in Chickering Hall, assisted by Stanley Day at the piano.



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VICTOR NILSSON

Minneapolis Journal, Oct. 18, 1915.

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CARYL B. STORRS

Minneapolis Morning Tribune, Oct. 19, 1915.

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New York, November 6, 1915

## TEN FAVORITE AMERICAN SONGS

The aftermath of the "Ten Favorite American Songs" symposium in the Special Fall Issue of MUSICAL AMERICA will be considerable, and slow in the gleaming.

There is no doubt whatever that the list of all the songs chosen contains some of the best American songs, some songs entitled to the designation of "masterpiece," and a number of evidences of finely discriminating taste.

But the thing that chiefly strikes the meditative mind, in hastily glancing over the results, is the surprising and disconcerting number of songs which are sentimental, even "mushy," saccharine, or merely pleasant or pretty, and which, through this fact, fall below the true modern standard of the *Lied*.

Knowing that the singers appealed to are familiar with the songs of Schubert, Schumann, Franz, Brahms, Grieg, and others of this rank, and knowing that among American songs are many to be found which, in quality of beauty and imagination, belong to this superior sphere, it is a little astonishing to find in the symposium a selection of so many merely pleasant songs without

high imaginative distinction, which must in a season or so go the way of all art works that are not masterpieces.

There are several possible explanations. One is that American singers have not yet arrived at a sufficiently high standard of taste. Another is that they do not know what American songs exist. Still another, and a serious and important matter, is that composers of the highest quality of imagination and ideals are too often content to leave their work in the form in which it first comes to them, and to fail, by not trying out their work with singers, to cast their songs in a thoroughly practicable form. The near-masterpiece is not a masterpiece.

One is struck by this very quality of practicability in the songs chosen by the singers of the symposium. They are all practical songs, even if many do not rise high on the wings of imagination or taste. The singer must at all times deal with a practicable product.

It would now be a most engaging and illuminating procedure to learn the choice of American composers as to their "ten favorite American songs," their own, of course, barred.

## THEMES FOR SALE!

Under the above heading there appeared in MUSICAL AMERICA'S "Open Forum" last week a letter from a man in the West who has original themes for sale, and who wants to find a market for them.

If popular report has it right, there is much transferring of themes on a commercial basis going on in the musical world, and still more of commercial arrangement in operation between those who can write melodies but know nothing of harmony, and those who understand harmony but cannot compose tunes.

These are matters, however, which are almost invariably kept dark, as it seems always to have been a requisite for a composer's reputation that he be known as the complete producer of his work, both as to harmony and melody. Many songs have been written by two persons, but one always buys out the other and takes the full credit for the work.

Rumor has it, from time to time, that this or that successful "composer" of comic operas ekes out his meager thematic imagination by buying up the tunes of poor composers who have what he lacks, but who have not the ability to get ahead practically on their own account. On the other hand, one famous composer of popular music (and very likely there are many others) turns out nothing but melodies, and employs a staff of competent harmonists, men with a thorough musical education, to put them into their complete harmonized form, i. e., to compose the accompaniments. In one case the melodist, in the other the harmonist, remains in the background.

The unique feature of our correspondent's aspiration to this system is that he conceals nothing, but comes right out into the open with the matter. He tells what he can do and what he cannot.

He can scarcely expect advice until the nature of his themes are known. If they are "popular music" and meet modern standards and the inexorable, adamant, and rightful mathematical formulæ of such music, there is little reason, theoretically, why he cannot sell them to the popular music houses which, with the aid of their harmonizers, complete and market such a product. The chances are about one in a thousand that our correspondent's themes do comply with the mathematical formulæ mentioned. In any case it is well-nigh impossible that he can consummate such a transaction without being constantly on the ground, and conforming himself at every turn to the needs of the publishers.

If his themes are symphonic, or fitting for any of the lesser forms of "art compositions," he will scarcely find a market for them, as any composer who can hold his own in that field will scarcely deign to look outside himself for any portion of his product.

Still, any true melodist, of whatsoever kind, must have his worth and his place, if he can find it; and was it not Napoleon who said that one could get whatever he wanted by advertising for it?

## A MUSICAL WHITE HOUSE

It was something of a surprise to the musical world a year or so ago to learn that a daughter of the President was making music something more than a social avocation, and was braving the public concert stage.

Now we are informed by the same young lady that her father, the President, is a good singer and has a beautiful tenor voice.

The President's duties will undoubtedly prevent him from treading the operatic or the concert stage, though if we had a singing Bryan in the White House there is no telling what might happen to the nation and the musical world.

The circumstance, as it is, is unique, and should augur an epoch of musical progress and prosperity for the country. Some of the more intrepid promoters of a

National Conservatory may come forth from their hiding places and strive once more to carry that great and elusive venture upon the tide of this musically auspicious administration.

## PERSONALITIES



Pavlova Studying the "Movie" Camera

When Anna Pavlova played in her film version of "The Dumb Girl of Portici," her alert Russian mind seized eagerly upon the many technical details of motion-picture making. The above snapshot shows the famous dancer at Universal City, Cal., being shown the internal workings of the camera by Dallin Clawson, one of the Universal camera men.

Sembrich—Mme. Marcella Sembrich proved that she possesses persuasive oratorical powers when she delivered an address in behalf of Poland at the Horace Mann Auditorium of the Teacher's College, New York, on Oct. 28.

Franko—Nahan Franko, the orchestral leader, believes there's something in a name. Because his name was misspelled "Nathan Franks" on the books of the Internal Revenue Office an official letter thus addressed to him was returned and a second letter correctly addressed revealed that the delay had cost Mr. Franko \$57.25.

Fanning—The Ohio State Journal, in one of its recent Sunday editions, devoted the entire front cover of its Special Feature Section to Cecil Fanning, the young American baritone, in its series of "Men of Large Affairs," saying that this series was not limited to business men, but that musicians also could be classed in this category.

Marafioti—Dr. P. M. Marafioti, the throat specialist of the Metropolitan Opera House and a familiar figure in New York musical circles, writes to a friend from Italy, where he went to join the army, in which he is a lieutenant: "I am very well; but no music around here. Well, sometimes we have some music—of shells and bullets—but it is out of tune!"

Powell—Mr. and Mrs. Carl Stoeckel, of Norfolk festival fame, came down from Norfolk to be present at Maud Powell's recital in Aeolian Hall last week. Their party included Alfred Noyes, the poet, and E. K. Rossiter. Boxes were also occupied by Mr. and Mrs. Efreim Zimbalist, Henry Schradieck, Percy Grainger, Major Lightner and Dr. Frank Damrosch.

De Tréville—Yvonne de Tréville, the coloratura soprano, has such implicit faith in her luck that she carries on her tours no other accident policy than a diamond harp presented to her in London at the time of the coronation of King George and Queen Mary. She declares: "Any one who travels on the train with me may rest easy that he won't be in any accident."

Sousa—As a tribute to John Philip Sousa, who will celebrate his birthday on Saturday, Nov. 6, Manager Charles Dillingham has arranged to have the famous bandmaster's latest composition, "The New York Hippodrome March," played simultaneously in every large city from the Atlantic to the Pacific. It will be played just at the hour of Sousa's personal appearance in the Hippodrome for the matinee performance that day. It is estimated that more than 200 theater orchestras will play the composition at about the same time.

Leginska—Ethel Leginska has her own ideas as to "woman's place being in the home" and the possibility of uniting a professional and a domestic career. "What woman ages fastest?" she remarked in a recent interview. "Why the born mother, of course, who surrenders herself body and soul to a family and husband. Compare her with the married woman who adds her own interests to those of a home. Which is the more useful socially, mentally, physically? Which of the two do the husband and children most respect? When women pay as much attention to their brains as they do to their complexions this will be a better and more interesting world. So far there is only one profession in which they rival men—singing—and it takes no brains to sing."



# POINT and COUNTERPOINT

JOUSTING with a music critic seems to be a favorite indoor sport. A Brooklyn reader, signing himself "Don Quixote," asks us:

"Tell me, what am I to do? I like to read the New York Tribune, and I also like to read the musical news each day. But this is difficult in the Tribune, except in the articles which are not signed H. E. K. For instance, on the morning after the Rabinoff opera opening I wanted to find out how the performance of the 'Dumb Girl' had gone. Could I do so in H. E. K.'s article? Not without wading through three-quarters of a column of historical rehash, which went back to 1884, but said not a word of 1915. Now, if I want to read this stuff, I can find it in the same books from which H. E. K. dug it out. At the breakfast table after I've read F. P. A.'s 'Conning Tower,' I want to know what's happened musically. But to find this in H. E. K.'s articles, I've first got to labor through three-fourths of a column which he devotes to showing off his erudition."

Not necessarily. When reading the Krehbiel critiques, you might try beginning them at the end—that'll give you the news. It's a case of "the last shall be first."

Yet why be so harsh with the poor critic? If he wishes to grind out his historical mincemeat in his library at noonday, that he may have time for his nocturnal goblet of schnapps at midnight, who are we to say him nay?

But hold, Don Quixote! Perhaps Dean Krehbiel is beginning to see a light. He ventures this suggestion for music critics:

The wishes of the newspaper readers could be served day by day by a table of happenings and a use of asterisks according to Baedeker. No star, something good to avoid if repeated; one star, fair to middling, threatening no injury to eardrums or taste; two stars, artistically good; three stars, highly commendable.

Oh, how seldom would the critics ever use three stars!

Were we inclined to take a vacation (as F. P. A. does during the world's baseball series), we might make up the "Point and Counterpoint" department from the columns of the *Music Student* of Los Angeles. In fact, here follow some seven of that journal's items:

Year: 1915.  
Scene: A music store on Broadway, Los Angeles.  
Lady to Victrola Salesman: "Now, tell me who made that record of the Chopin Valse?"  
Salesman: "Why, lady, Chopin, of course. He makes all his records exclusively for the Victor people."

## À la Ornstein

Teacher: "Now, Charles, tell me how many kinds of scales there are?"  
Pupil: "Diatonic, chromatic and—and—diabolic."

## Hints for Budding Composers:

Recipe for producing Original Harmonies: Squeeze the 3d finger of the R. H. and the 2d finger of the L. H. between the Door and the Jamb, thus rendering them Useless for the time being. Then promenade over the Keyboard and make Note of the Strange Harmonies.

Never study the Classics. They might rob

you of Individuality. It would be a Terrible Calamity to discover the influence of a Bach or Beethoven in your Creations.

## Government Recognition at Last

From Government Recruiting Poster:  
"Men wanted for the United States Army. Special inducements offered to Pharmacists, MUSICIANS, Clerks, Bankers, Cooks, Barbers, Teamsters, Blacksmiths and OTHER MECHANICS."

Father to daughter, who is playing the piano:

"Daughter, if you're practising for that there music lesson of yours, I suppose I gotta stand fur it but if you're playing, then I just wish you'd close up that instrument."

Teacher to little boy: "Now, Frank, when we break a chord, what do we call it?"

Frank: "An archipelago!"

Visitor in Vocal Studio: "Say, dear fellow, why did you sing all through that pupil's lesson?"

Teacher: "Good heavens, man! I had to do something to relieve my feelings. If I had not sung I might have choked the fellow to death."

So much for the *Music Student*. Then there's this from the *Argonaut*:

During a recent concert a man who really appreciated music for its own sake was greatly annoyed by a young fop in front of him who kept talking to the girl at his side. "What a nuisance!" finally exclaimed the appreciative man.  
"Do you refer to me, sir?" threateningly demanded the fop.  
"Oh, no. I meant the musicians. They keep up such a noise with their instruments that I can't hear half your brilliant conversation."



Courtesy of "Judge"

Officer—"Say, you gotta cut that out or accompany me."  
Musician—"Mit pleasure, ossifer. Und vat are you going to sing?"

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## ANNUAL NEW YORK RECITAL BY GADSKI

Soprano's Hold Upon Affections of Concert Public Again Tellingly Demonstrated

For close upon ten years Mme. Gadski has been as popular a recital singer as her colleagues, Mmes. Sembrich and Schumann-Heink. Like them, too, she finds the concert stage as congenial as both these other artists. She has the taste, style, intelligence and interpretative insight essential in the field of the art song and is never, after the manner of the operatic type, out of her element in activity of this sort.

All these qualities characterized her work at her annual New York recital which took place in Aeolian Hall on Friday afternoon of last week. An overflowing audience went into raptures over everything she did and before the recital was half over the piano was covered with a wonderful floral display. Many songs were redemanded and extras during and after the concert work profuse. Nor would her hearers disperse until she had sung the "Ho-jo-to-ho" twice over.

It would be a pleasure to record with all this that the artist delighted by her singing and vitalized her highly delightful program of Mozart, Schubert, Schumann, Brahms, Liszt, Wagner, Strauss, Wolf, Haile and other songs with all that beauty of voice which she has lavished on them in the past. Critical candor compels the admission, however, that Mme. Gadski was at no time in her best vocal form. We shall pass without comment over her performance of *Elvira's* air from "Don Giovanni" and over her Schubert and Schumann songs, all of which she can sing vastly better than she did last week and shall likewise remain silent over her delivery of Brahms's "Der Schmidt" and several other numbers. The most solid artistic satisfaction she afforded was through

her poetic interpretation of Franz's lovely "Gute Nacht" and "Der Herbst," given a poignantly emotional rendering; also of Liszt's ethereal "Wanderer's Nachtlied," Wagner's "Schmerzen" and Strauss's "Allerseelen"; and in such cases the pleasure was attributable to other than tonal excellences.

Paul Eisler accompanied her very effectively in some songs, less so in others. Her encores included the "Erlking," Mendelssohn's "On the Wings of Song," the aforementioned "Walküre" number, a comic Irish song and much else. Mr. Eisler appeared on her program as composer of two songs, one of them, a setting of some of Stevenson's children's verses, being redemanded. H. F. P.

## America's Place in Music

[From an editorial in the Philadelphia Press, Oct. 24, 1915]

A wholly favorable and in many respects astonishing summary of the musical situation of the United States is published in a recent issue of *MUSICAL AMERICA*, calling upon the public to realize that this country has not only passed the period of its youthful growth in music, but that it has reached a point of development where it can take a commanding position in the world of music and no longer be deluded by the prejudice that everybody and everything foreign in music is to be lauded, while nothing American is to be accepted, whether meritorious or not.

It is impossible to review this astonishing record without a feeling of national pride and renewed confidence that America is destined to take a foremost place in the artistic side of music production as she already has on the commercial side.

## Zoellners Play Under Auspices of North Dakota College

FARGO, N. D., Oct. 25.—An attractive program was played in Fargo by the Zoellner Quartet on Oct. 18, under the auspices of the Fargo College Conservatory. The audience was most enthusiastic over the beautiful work of the quartet, and many recalls were given for the interesting program presented and the warmth of tone and beautiful shading displayed.



—Photo by E. F. Foley, N. Y.

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# MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

## Winning Songs Drew Majority of Votes from Singers of One Class

To the Editor of MUSICAL AMERICA:

There is one coincidence which may not have been noticed by those of your readers who have been analyzing your symposium on favorite American songs; namely, that most of the songs which received the highest number of votes drew a majority of these votes from singers of one particular vocal classification. Of the seven votes going to the victorious "Bird of the Wilderness," by Horsman, four came from sopranos, but the song was also included in the lists of two tenors and one contralto, which indicates a general usage quite worthy of the winning position. Damrosch's "Danny Deever" received all six of its votes from the class comprising the baritones and basses. Of the seven songs receiving four votes, Bruno Huhn's "Invictus" drew all of its votes from the baritone-bass division, while both Marion Bauer's "Only of Thee and Me" and Mary Turner Salter's "Cry of Rachel" were listed exclusively in the contralto-mezzo section. Three sopranos registered their votes for "Will o' the Wisp," and one mezzo.

The votes for MacDowell's "Long Ago" were split up among two sopranos, one mezzo and a tenor; La Forge's "To a Messenger," between two baritones, a soprano and a tenor, and "The Rosary," between two contraltos and two baritones.

What I wish to point out is that most of the songs which stand high in the voting are songs which are particularly suited to singers of one class of voice and which "go" especially well with their respective audiences. Evidently the nature of the text or music makes them particularly appropriate for this certain voice, despite the fact that they are published in various keys. This is not intended to belittle the standing of these songs in your voting contest, but it does show the adaptability of songs such as "Bird of the Wilderness" and "To a Messenger." Further, it may give us an inkling as to one of the reasons for the quick popularity won by Mr. Horsman's song.

Very truly yours,

KARL SHERMAN.

New York, Oct. 26, 1915.

## Song List Revised Up to Date

To the Editor of MUSICAL AMERICA:

I have been working out some more figures on your singers' symposium regarding their favorite American songs, as follows:

Singers voting .....	26
Votes cast .....	261
Songs listed .....	191
Composers represented .....	85
Songs with 3 or more votes .....	19
Composers with single vote .....	40
Composers with 5 to 9 votes .....	13
Composers with 10 to 17 votes .....	6

## Songs receiving three or more votes:

7 Horsman....."Bird of the Wilderness"
6 Damrosch....."Danny Deever"
6 Bauer....."Only of me and thee"
4 Huhn....."Invictus"
4 LaForge....."To a messenger"

4 MacDowell....."Long ago"
4 Nevin....."Rosary"
4 Spross....."Will o' the wisp"
4 Salter....."Cry of Rachel"
3 Beach....."O, love but a day"
3 Beach....."Year's at the spring"
3 Cadman....."Land of the sky-blue water"
3 Carpenter....."Day is no more"
3 Chadwick....."Allah"
3 Chadwick....."Before the dawn"
3 Homer....."How's my boy"
3 MacDowell....."The sea"
3 Spross....."Yesterday and to-day"
3 Ware....."Boat song"

These statistics are based upon the figures given in the Special Fall Issue in addition to the list of Nevada Van Der Veer in the issue of Oct. 23. In other words, the number of songs receiving four votes is increased from three, as given in the Fall Issue, to seven.

Very truly yours,

WILLIAM ARMS FISHER.

Boston, Oct. 24, 1915.

## "American Words for American Audiences"

To the Editor of MUSICAL AMERICA:

Among the newspaper comments in regard to our popular Civic Music League concerts one particularly is upon the demand by American popular audiences for songs with English words. If you can push your great American propaganda one step further, "American words for American audiences," it would not only please, but help to develop the musical enthusiasm of the American people.

Yours very truly,

WILLIAM G. FRIZELL,

Chairman Artist Concert Committee,  
Civic Music League.

Dayton, Ohio, Oct. 24, 1915.

## Fort Worth "Record's" Interest in Musical Affairs

To the Editor of MUSICAL AMERICA:

Permit me to thank you for the very complimentary manner in which you referred to the *Record* in a recent letter to William J. Marsh of this city.

The *Record* is taking a keen interest in matters musical and it is my firm opinion that you in your visit here last winter did much to kindle the enthusiasm that has grown up here. We are devoting a page each week to musical matters.

Very truly yours,

DONNA ROBERTS,

Music Editor of *The Record*.

Fort Worth, Tex., Oct. 20, 1915.

## Refer to the Music League

To the Editor of MUSICAL AMERICA:

I heard your lecture on music last winter in this city. You stated that there were wealthy women in New York who would assist worthy persons to continue their musical studies. Will you kindly tell me how I can secure a scholarship?

Respectfully yours,

ELIZABETH EDMONSON.

1302½ Elm St., Dallas, Tex.,

Oct. 19, 1915.

[Address with full particulars, Music League, Aeolian Hall, New York.—Editor, MUSICAL AMERICA.]

## Orchestral Music in Hotels and Theaters

To the Editor of MUSICAL AMERICA:

Your very valuable and interesting periodical is the only musical paper I care to read and contains "meaty" news all the time, not only of interest to the professional but to the layman as well.

I find only one objection to MUSICAL AMERICA and that is the fact that your news policy doesn't include a résumé and criticism of orchestral music in the hotels, restaurants and theaters of the United States.

You should have articles to show how they correct their faults and also what is needed to help make them a great as-

sistance in uplifting the general public's education of music.

Our union, the American Federation of Music, has a membership of over 73,000 and an actual influence of over half a million people (their families) and any help tending to interest the general public in their doings will materially advance the musical progress of this country.

Point out in your valuable columns how necessary large orchestras and good music help the general spirit and well being of the community and show how successful theaters like the Strand in New York, owe their good fortune to orchestral music by orchestras of the proper size.

With continued wishes for your success, I am,

Very truly yours,

OSCAR LIFSHEY.

New York City, Oct. 31, 1915.

## Wants to Know About the Hardships Great Artists Must Suffer

To the Editor of MUSICAL AMERICA:

Here is a matter which I think will impress you as much as it has me, in regard to successful opera and concert singers and musicians of fame, who have written articles for musical papers in this country and abroad, giving advice to young singers and their own career as musicians in their student days.

The point is this, that in all the articles I have read, there is yet to come an artist that will give the true criticism regarding the hardships and disappointments in his or her career as students (such as wrong teaching in voice culture), after studying four or five years, or having a teacher who cannot distinguish a tenor from a baritone, or a coloratura soprano from a contralto.

These teachers, if they can be classed as such, in my estimation are nothing more than piano movers.

Take, for instance, a young, aspiring student, that has gone through the above mentioned (wrong teachings), he or she picks up a musical paper to read the

history of our greatest singers and musicians, and in nine times out of ten he will find an article such as this: "My Career Was an Exception to the Rule," or "I Studied Six Months, Principally Being Coached in Opera, Made My Debut a Few Days Later with Great Success," and in reality they studied under more teachers than you can mention; and for years strived for recognition as an artist.

The student becomes discouraged, and eventually gives up his or her idea of ever becoming a singer or musician. What if Mme. Tetrazzini, Melba, Sembrich or the other great stars of to-day and yesterday became discouraged in their student days through this same cause? Consequently, they would be lost to the musical world forever, by whom they are now so dearly loved.

Hoping that in the future these and other artists when writing accounts of their careers or giving advice, will try to encourage the young aspirant, and in this way the musical world will be enriched with the best that is to be offered at all times. There is greater talent in some amateurs than in most of our greatest stars of to-day.

Thanking the MUSICAL AMERICA for all it has done in the past, and wishing it even greater success in the future, I remain,

A READER.

Chicago, Ill., Oct. 19, 1915.

## Not a Pupil of Dr. Muckey

To the Editor of MUSICAL AMERICA:

In the "Open Forum" of MUSICAL AMERICA, Oct. 23, Mr. Herbert Pembroke, in attempting to criticize an article of mine appearing in a recent issue of MUSICAL AMERICA, states that I am a pupil of Dr. Floyd Muckey. I regret to say that I have never had that good fortune bestowed upon me.

Yours very truly,

Mrs. NATHANIEL P. TURNER.

President, Marshall Music Club.  
Marshall, Tex., Oct. 26, 1915.

## Best Musical Paper of To-Day

To the Editor of MUSICAL AMERICA:

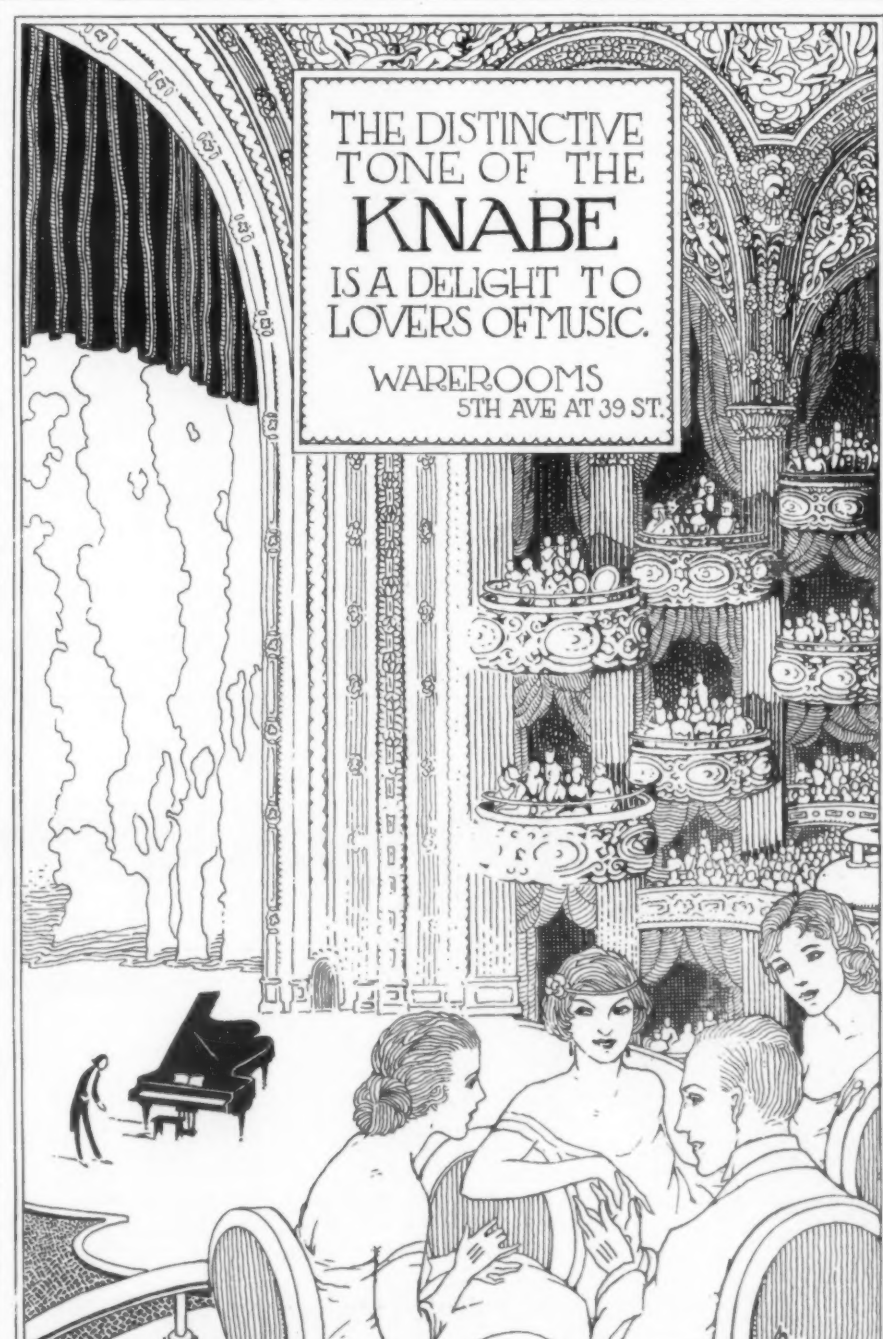
Inclosed find amount for year's subscription for MUSICAL AMERICA—the best musical periodical of to-day.

EDNA G. PAUTHE.

Lafayette, Ind., Oct. 25, 1915.

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## TRIBUTE TO MELBA AT GALA RECITAL

### Polish Delegation Gives Floral Recognition of Her Services to Cause

At Mme. Melba's return to New York in recital last Sunday afternoon, the center aisle of Carnegie Hall became almost a "runway" after the manner of New York's Winter Garden. Following the prima donna's opening aria there trooped down the aisle a delegation from the Polish National Alliance bearing floral tributes and with Mme. Paderewski at its head. The flowers were in recognition of the singer's service for the Polish cause, and in acknowledgment she grasped the hands of those nearest to the platform. Again, after her next group a pair of children marched down the aisle and made a similar presentation.

Aside from these extraneous contributions, the features of the event were the packed house and the fine display of vocal art by the prima donna. Her singing must surely have confounded those nonentities who like to speak in a patronizing tone of artists of Mme. Melba's caliber, simply because they are no longer in the heyday of their youth. Mme. Melba's vocalization may still serve as an object lesson to many and many a soprano who fancies herself a "finished artist."

Mme. Melba's pearly tone and vocal agility was superbly set forth in the passages with the flute in Handel's "Sweet Bird" aria, André Maquarre being the flautist. Only in the lower register was her singing at times less fluent. Of two Puccini arias, her "Addio" from "Bohème" was truly beautiful, but her "Vissi d'Arte" was merely "pretty," and lacked the necessary emotional throb. Songs in French and Ardit's "Se Saran Rose" completed her program, besides many encores, none of which was made more delicately appealing than "John Anderson, My Jo."

Beatrice Harrison, the young English 'cellist, demonstrated her admirable gifts in the Handel G Minor Sonata and various pieces. Robert Parker, the American bass-baritone, remembered for his work in the Henry W. Savage "Parsifal," made his appearance after opera success in other hemispheres, and revealed a broad style, good tone and remarkably clear enunciation, even if he seemed now and again to be forcing his voice somewhat. He sang two Strauss lieder and two arias in English. Frank St. Leger was the capable accompanist.

K. S. C.

### Recital and Orchestral Engagements for Earle La Ross

Earle La Ross, the pianist, will be heard on tour this season through the New England States and the South. Among his recital engagements are two appearances at Wellesley College, Binghamton, N. Y., Jersey City, Wilkes-Barre, Pa., Trenton, N. J., and New York. Mr. La Ross conducts a rehearsal of the Easton (Pa.) Symphony Orchestra every Wednesday evening. The first concert of the orchestra this season will take place on Dec. 2, with Florence Hinkle, soprano, as the soloist. Among

the works that the orchestra will play is the Beethoven Fifth Symphony. Mr. La Ross will also appear as soloist with orchestra throughout the East, two engagements having been made with the Philadelphia Orchestra, Leopold Stokowski, conductor.

### TRIO OF AMERICAN SINGERS IN BOSTON OPERA COMPANY



From Left to Right, May Scheider, Coloratura Soprano; Belle Gottschalk, Lyric Soprano, and Elizabeth Campbell, Contralto. The Picture Was Taken in Front of the Cathedral in St. Louis

In the Rabinoff operatic organization, it has been pointed out that a number of American singers have been given the chance to show their own people what they can do. Above are pictured three American singers who have established themselves as able members in the appearances of the company so far this season. Miss Gottschalk has sung *Frasquita* in "Carmen" in a manner that has repeatedly attracted notice from the critics.

### Of Interest and Benefit

To the Editor of MUSICAL AMERICA:

I can truthfully say that no paper or magazine comes to me on which I place a greater worth and find as much interest or benefit as I do in MUSICAL AMERICA.

Very truly yours,

Mrs. MARY E. DENTON.

Salem, Ore., Oct. 21, 1915.

## OBERHOFFER'S MEN IN TWO CONCERTS

### Louis Graveure Furnishes a Sur- prise as Minneapolis Symphony Soloist

MINNEAPOLIS, Oct. 28.—Two concerts by the Minneapolis Symphony Orchestra have given an appreciable impetus to the musical season. The first of these was a repetition of the program given in St. Paul the evening before. It was even more brilliant than the first performance. Mr. Oberhoffer's "Americana: A Festival March of Homage," written for the inauguration of the thirteenth season of the orchestra, was played, with the organ figuring effectively. Frieda Hempel was again the soloist. The change in the personnel of the audience made no change in the enthusiasm aroused.

The concert of Sunday afternoon, the first in the series of "popular" concerts, furnished several gratifying surprises. First to claim attention was the long line of ticket-buyers who might have been expected to choose open-air entertainment on so fine an Indian summer day, but who instead sought the pleasure of a Beethoven symphony, the first, in C Major. It was beautifully played and gratefully received. Other numbers were the Overture to Flotow's "Martha," the Wilhelmj arrangement of the Air for the G String from Bach's Suite in D Major, Mr. Oberhoffer's orchestration of Dvorak's "Humoresque" and the "Autumn" Bacchanale from Glazounow's Ballet, "The Seasons."

The greatest surprise of the afternoon, however, was in the appearance of Louis Graveure, the assisting soloist. Very rarely indeed does one hear so satisfactory an artist. The voice, an excellent organ, a baritone under perfect control, was wonderfully effective. A superb technical equipment, added to poetic imagination and appreciation of dramatic values, made of Mr. Graveure's "Eri tu" from Verdi's "Masked Ball" a performance to be long remembered. Not less satisfying was the "Vision fugitive" from Massenet's "Hérodiade." Mr. Graveure's success was instant and overwhelming, the more so, perhaps, that he came without heralding.

The first concert of the Stein-Horgan series of recitals was that given by Geraldine Farrar and assisting artists, Miss Farrar's operatic selections (the Habanera from "Carmen" and the "Un bel di" from "Butterfly") caught and reflected the high lights of the singer's art. Reinald Werrenrath was highly satisfactory and generously rewarded. Ada Sassoli likewise proved her artistry and pleased her audience.

Mrs. Arabel Merrifield's recital was a conquest for the singer and won praise for her present teacher, Esther Osborne. An unusual measure of vocal talent is in the possession of Mrs. Merrifield. Richard Czerwony was the assisting artist and most enjoyable was his performance of fully half the program, including four of his own compositions.

The opening of the season for the Thursday Musicales was marked by the appearance of Clara Williams, soprano, and Carlo Fischer, 'cellist, in joint recital, with Gertrude Dobyns and Eloise Shryock at the piano. At the second recital, Mrs. Edith Ayers McCullough, mezzo soprano, and Harrison Wall Johnson, pianist, were presented, with May E. Kimberly, accompanist. These con-

certs mark the policy of the Thursday Musicales to have all its fortnightly meetings distinguished as artists' recitals.  
FLORENCE L. C. BRIGGS.

## "CATHOLIC DAY" AT SAN DIEGO EXPOSITION

### Performance of Dr. Stewart's Mass in D Minor Feature of Impressive Musical Service

SAN DIEGO, CAL., Oct. 26.—"Catholic Day" at the Exposition yesterday exemplified the broadest meaning of Catholicity, for thousands of Roman Catholics and Protestants and Jews met on common ground around a common altar and participated in the highest ceremony of all churches and denominations, the Solemn High Mass or Holy Communion.

The mass was the central feature of the day, around which all the other events, revolved and was celebrated at a temporary but ornate and well appointed altar erected on the platform of the Spreckles out-of-door organ.

An unusual feature was that it was a military mass, so that the day opened fittingly with a parade headed by the Marine Band, Coast Artillery Corps, and a volunteer company from the marine barracks at the Exposition grounds, followed by thousands of laymen, altar boys, crucifix bearers, acolytes and clergy.

Dr. Humphrey J. Stewart, official organist at the Exposition, was in charge of the musical portion of the Mass. His own Mass in D Minor was sung by a choir of 100 voices. The Offertory, "Ave Maria," Bach-Gounod, was sung by Mrs. J. Perry Lewis, the other solos being taken by Mrs. J. M. O'Toole. Dr. Stewart directed the singing and played the organ.

In the afternoon a public reception was held in honor of the day. Hundreds thronged the Southern Counties building, completely filling the large room, the corridor, and the patio. The musical program was given by Mrs. J. M. O'Toole, soprano; Mrs. W. F. Reyer, soprano, and W. F. Reyer, tenor, with Mrs. Reyer at the piano.

W. F. R.

## NOTABLE KLIBANSKY RECITAL

### Artist-Pupils of the Voice Teacher Ex- hibit Marked Ability

The auditorium of the Young Men's Christian Association in West Fifty-seventh Street, New York, was crowded on the evening of Oct. 28 for a recital by artist-pupils of Sergei Klbanksky. All of the students sang with ease, beauty of tone-production and artistic finish.

Jean Vincent Cooper's beautiful contralto voice showed to good advantage in the difficult aria, "O Don Fatale," from "Don Carlos," and later she captured her audience with her artistic singing of two English songs. Marie Louise Wagner gave a splendid interpretation of the "Tannhäuser" aria. Her dramatic soprano seems to have increased in volume and brilliancy. Lalla Cannon sang a group of German and English songs with fine quality of voice. Genevieve Zielinska has a light soprano voice that shows great improvement since last year. Alwin Gillett displayed a big baritone of good quality and much interpretative talent, and Grace Daniels, Virginia Estill and Amelia Miller sang and interpreted their songs with good taste. The program closed with an effective performance of the Sextet from "Lucia."

Most of the singers had to respond to encores. Claire Rivers played sympathetic accompaniments.



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## INSPIRING PLAYING BY A NEW PIANIST

Hitherto Unknown Artist from  
Los Angeles Astonishes New  
York Critics

It needed no more than a single number to awaken those who attended the New York debut of the young pianist, Lester Donahue, in Æolian Hall on Wednesday afternoon of last week, to the startling realization that a new artist of superb accomplishments and even more fruitful promise was at hand. And by the time he had finished his program they could entertain no doubts but that, with the full unfoldment of his powers, his station among the elect would not be open to challenge. Such disclosures of inspiring talent are so very seldom vouchsafed in the process of an overcrowded musical season that their effect is nothing short of electrical. Incomparably refreshing was Mr. Donahue's exhibition last week; there was musical ozone in it, the invigorating effect of which one felt before he had been playing ten minutes.

To heighten the pleasing aspects of the occasion was the fact that the pianist had come without any premonitory trumpeting whatsoever. Many, in fact, knew nothing about Mr. Donahue at all. The young man—he seems barely twenty-five—comes from Los Angeles, it appears, where he studied with Thilo

Becker. Later his teacher was Rudolph Ganz. He has played much in California and in some degree abroad, notably in Berlin and Munich, where discriminating musicians recognized his gifts.

Mr. Donahue gave last week a program including Beethoven's rarely performed "Eroica" Variations and Fugue, Brahms's F Sharp Minor Sonata, Chopin's G Minor Ballade, C Sharp Minor Scherzo and a mazurka besides a group of Liszt pieces. The variations are ingenious enough but distinctly subsidiary in musical value to those on the same theme which constitute the last movement of the "Eroica" Symphony. The Brahms Sonata falls much below the better known and more deservedly popular one in F Minor. Yet at Mr. Donahue's hands both compositions appeared abundantly interesting. That in itself should be a warm tribute to the variety and beauty of his art.

Mr. Donahue is to the piano born. Not in many a day do we recall in a player still in his salad days such poise, such splendid assurance of style, such commanding intelligence, such unflinching judgment and musical feeling. The technical equipment is solid and comprehensive, the mechanism impeccably clean. Mr. Donahue understands and appreciates the varieties of touch and tone and the subtle secrets of pedaling and utilizes all available effects with truly masterful discernment. Of pronounced but perfectly controlled poetic temperament, he never succumbs to the pitfalls of sentimentality.

He played the Beethoven work with admirable balance, crisp rhythm and splendid clarity of polyphonic enunciation. To the Brahms he brought dramatic weight, imagination and passionate sweep. It was an admirably gauged performance, of finely distributed power, warmly conceived, one which unflinching struck fire. As an encore, he gave Debussy's "Reflets sur l'eau" and showed an immediate and sensitive appreciation of a style utterly antipodal to Brahms. For sheer tonal coloring no less than for its poetic subtlety his rendering of this was surpassingly fine.

Virtuosity and more marked the Liszt pieces, wherein one noted again the fluency and suppleness of his technical command, the agility of his fingers, the

strength and flexibility of his wrists. In Chopin he showed to somewhat less happy advantage. To be sure, it was not bad playing and in the case of a pianist of moderate abilities would have been exceedingly good. But Mr. Donahue, being an artist distinctly out of the ordinary, cannot be said to have succeeded as handsomely here as in his other offerings. Temperamentally he seemed not altogether sympathetic to the underlying moods of this music and, true as is his feeling for emotional *rubato* in the music of Beethoven and Brahms, one rather missed in his Chopin those indefinitely subtle modifications of pace which are the soul of Chopin interpretation. His readings of the Ballade and Scherzo were somewhat hurried and the mazurka metronomic.

But, after all, Chopin is the supreme test of the pianist and Mr. Donahue's career is all before him. He will grasp this music more fully later on. At present one can only rejoice wholeheartedly that an American artist of such magnitude and potentiality has come into view.

H. F. P.

Other critical comments on Mr. Donahue's debut:

Mr. Donahue's playing is free from extravagance and from the hankering for personal display. He is evidently young in years, and it was natural that he should not have grasped and expressed all the significance contained in his music, but he clearly has the root of the matter in him and there are fair prospects for his development.—Mr. Aldrich in *The Times*.

Mr. Donahue's debut was distinctly felicitous. There was substantial reason to hope that he would be heard from again and that he might secure for himself a permanent place among the pianists of his generation.—Mr. Henderson in *The Sun*.

He has in him the qualities which make artists as distinguished from mere virtuosi—fine instincts for rhythm and emotional color; correct taste; high intelligence; healthy feeling; sentiment free from sentimentality; a command of the beautiful sonorities of the pianoforte; a manly style and an unaffected attitude toward his art and toward the public. Not yet fully mature artistically, he will develop soon into one worthy of a place among the aristocracy of his profession.—Mr. Krehbiel in *The Tribune*.

Considering the very conspicuous place of California in the history of American literature, it is singular that that State, so appreciative of music, too, has done so little for it

in a creative way, or as a source of interpretative talent. Perhaps Lester Donahue, the young California pianist, who made his American debut in Carnegie Hall yesterday afternoon, will help along.—Mr. Finck in *The Evening Post*.

### ELMAN'S DETROIT SUCCESS

Violinist Delights Large Audience in Attractive Program

DETROIT, MICH., Oct. 28.—The second concert of the Philharmonic Course arranged by James Devoe occurred Oct. 26 in Arcadia Hall. The program was given over entirely to the Russian violinist, Mischa Elman, who again gave proof of his great gifts.

The greatness of Elman's natural talent perhaps permits the liberty of an occasional going beyond the limits of strict classical style as he did in the performance of the Vivaldi Concerto in G Minor. The Ernst Concerto in F Sharp Minor gave opportunity for display of Elman's virtuosity. Aside from this, his *cantilena* charmed the audience, and the taxing passages he played with the utmost ease. The "Variations on a theme by Mozart" by Scalero were found to be a work of great interest.

Several short pieces all arranged by famous violinists were: "Arioso" by Bach, arranged by Sam Franko; Caprice, E Flat Major by Wieniawski-Kreisler; "Notturmo," Op. 27, No. 2, by Chopin-Wilhelmj; "Country Dance" Weber-Elman. These were played with a charming grace. The very popular "Zigeunerweisen" by Sarasate completed the program and this demanded again a call upon Elman's wonderful resources as virtuoso. Of the encores two were manuscript arrangements of dances in ancient style and a third "Ave Maria" by Schubert-Wilhelmj. The large Arcadia Hall was filled, but not to overflowing. E. C. B.

L. Marguerite Renaud, soprano, a pupil of Florence E. H. Marvin, the prominent Brooklyn vocal teacher, was recently engaged as soloist at one of the larger churches in that city. Miss Marvin is now practically settled in her new studio at 60 Willow Street.



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## MAINE CHILDREN IN FESTIVAL AT BANGOR

### Chorus and Orchestra Perform in Concert for Convention of Teachers

BANGOR, ME., Oct. 28.—The Maine Teachers' Convention being held in this city Oct. 28-29 brings hundreds of teachers and educators from all over the state. It is estimated that there are between three and four thousand teachers here and in addition about 150 school children who came here, selected from the secondary schools of twenty cities and towns, to participate in the School Music Festival held this morning in the City Hall.

"People have long thought that education in music in our secondary schools has long been neglected," was said in the opening address. "Last year, for the first time a chorus of school children from cities and towns together with an orchestra met in Portland for the convention. When it was decided to have the same this year in Bangor, there were many absentees, but people in the eastern part of Maine know nothing of defeat and we expect equally good results. We believe, confidently, that before the convention has closed that its results will have spread from Kittery to Eastport and that something may have been done in the establishment of giving pupils music credit in the schools. They come (members of chorus and orchestra) from the rank and file and have been chosen in proportion to the number of pupils taking music in the public schools."

It was, indeed, an interesting and inspiring sight to see the chorus of 200 seated upon the stage; while below sat the orchestra composed of forty young musicians. The chorus sang Gounod's "Unfold Ye Portals," Silver's "A Night in May" and the Hymn of Thanksgiving (by Adrianus Valerius, 1626), one of the best performed numbers on the program. The orchestra while rather rough in places did some good work in Recker-Lorraine's "Dance of the Goblins," and selections from Wallace's "Maritana." The most enjoyable numbers on the program and those deserving recognition for excellency from a musical standpoint were a vocal duet, Gounod's "Breezes of



Elizabeth Gale Littlefield, Supervisor of Music, Bangor, Who Delivered Address on "School Orchestras"

Spring" sung by Amy Morgridge and Mildred Widdoes of Dexter, artist pupils of Sara Peakes of Bangor; Mrs. H. H. A. Beach's "Chanson d'Amour," sung by Margaret Mitchell of Orono; a violin solo, Henry's "Doux Song," unusually well played by a little boy, Louis Langman of Camden—a seventh grade pupil—and a boy possessing more than ordinary talent; and Paradis "Pastel" given by a trio of Bangor musicians composed of Stanley Cayting, Gordon Beatty and Dorothy Doe.

The conductors were E. S. Pitcher of Belfast and Elizabeth Gale Littlefield of Bangor. The accompanist was Maude Gould of Old Town. On Friday, Gale Littlefield, supervisor of music in the public schools of this city will read a paper on "The School Orchestra."

The general sessions were held in the Auditorium, City Hall and High School, and music for these sessions was provided by the glee clubs of the four Maine colleges. J. L. B.

### Chorus Organized at Oregon School

MARSHFIELD, ORE., Oct. 18.—The following members of the Henrik Gjerdrum Conservatory faculty at Marshfield, Ore., are doing successful concert work in surrounding cities: Henrik Gjerdrum, pianist; Gerald Hunt, baritone, and Jeno Sevely, violinist. On Friday, Oct. 15, these artists appeared in concert at Coquille, Ore., and were given a most enthusiastic reception by a capacity house. On Wednesday, Oct. 20, they appear in North Bend, and Oct. 22 in Bandon.

In connection with the regular work of the new conservatory a mixed chorus

of fifty voices has been organized, with Gerald Hunt, vocal instructor of the conservatory, as director. Great enthusiasm is manifested by the members of the chorus. Six regular rehearsals have already been held. Edna Louise Larson, of the faculty is the able accompanist.

### ALBANY'S OPERA SEASON

#### San Carlo Company's Performances of Four Operas Well Liked

ALBANY, N. Y., Oct. 29.—Grand opera performances marked the opening of the Albany music season when the San Carlo Opera Company, under the management of Ben Franklin, appeared here Wednesday evening, last night and yesterday afternoon at Harmanus Bleecker Hall. Verdi's "Aida" was sung Wednesday evening and the performance presented Albanians with the first opportunity they have had of hearing it at home. Mme. Mary Kaestner, the German prima donna, as Aida displayed a soprano voice of remarkable purity and sweetness and she met the dramatic requirements of the rôle well. She has a charming personality. Emanuel Salazar, the Spanish tenor, appeared as Rhadames. He was in fine form and won tremendous applause from a critical audience. Others who won deserved approbation were Alessandro Modesti, in the rôle of Amonasro; Caroline Zawner, Pietro De Biasi and Natale Cervi.

Rossini's "Barber of Seville" was the matinee offering and was sung with Mme. Maria Fari as Rosina, and Alfredo Graziani and Giuseppe Battistini in other leading rôles.

"Cavalleria Rusticana" and "Pagliacci" were sung last evening and enabled other artists of the company to be heard. Mme. Kaestner and Emanuel Salazar, because of the great favor which they had won in "Aida" were substituted in rôles that increased their popularity. In "Pagliacci" Sophie Charlebois, the only American member of the company, appeared as Nedda and her rich lyric soprano made a favorable impression. Miss Charlebois is a society girl of San Francisco, who has been in Italy for four years. Fulgencio Guerrieri directed the orchestra without a bâton and shared honors with the soloists. W. A. H.

### Barrère Ensemble Starts Tour in South and Middle West

The Barrère Ensemble, headed by George Barrère, recently left New York for a tour of the South and Middle West. Mr. Barrère is presenting in the repertoire many of the offerings which proved their popularity on last season's transcontinental tour of the Ensemble. He is also offering some compositions of American composers. Mr. Barrère has always been especially cordial toward the American composer.

### Frances Ingram with Chicago Opera Company

Frances Ingram, the contralto, who has been engaged by the Chicago Opera Company, will make her first appearance with that organization on the opening night of the season, Nov. 15, as La Cieca in "Gioconda," in which Emmy Destinn will sing the principal soprano rôle.

## CITY FEDERATION STARTS SERIES IN MONTGOMERY

### Luella Chilson-Ohrman Provides First of Free Concerts—Biggest Service to "Musical Montgomery"

MONTGOMERY, ALA., Oct. 27.—Last evening at the Sidney Lanier High School Auditorium was given the initial performance of the series to be given under the auspices of the City Federation of Women's Clubs. The federation has for a number of years been the donor of a splendid series of lectures on various interesting subjects by reputable lecturers of the land, but the subject of music has never appeared among the educational series. This free concert was a success, and a large audience was present. It was the biggest thing that has been done for "Musical Montgomery."

Luella Chilson-Ohrman was the artist in the concert and she made a highly favorable impression. This recital was decided upon at the last moment, and Mme. Ohrman did not know that she was to appear here until after reaching Birmingham. The soprano skillfully embodied the emotional significance of the various songs and arias and her use of the mezza-voce was especially felicitous. She offered several American songs. Arno Dietch assisted her as accompanist and solo pianist.

Among the new musicians who have cast their lots with us is a young pianist, Herbert Goode, a former pupil of Kurt Mueller of Atlanta, Ga. Mr. Goode is a splendid pianist, and is playing the organ at the Trinity Presbyterian Church. He will also teach piano and organ. Another new musician in our ranks is Lars Sørensen, the Danish 'cellist of Philadelphia. Besides being a splendid 'cellist, Mr. Sørensen is a prolific composer. J. P. M.

### Music a Leading Interest with Workers' Amusement Club

The Workers' Amusement Club, at 142 West 118th Street, New York, founded by Anne Morgan for working girls, was formally opened on Oct. 26. The organization has 200 members, and it is planned to double that number. Mrs. Jeannette Simmons is general director and Frank Damrosch musical director. The fourth floor of the club is devoted to rooms for rehearsals of musical clubs or other inner societies formed by the members. Singing lessons as well as lessons in other branches of literature and art will be given.

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## More Words of Praise for the Special Fall Issue

To the Editor of MUSICAL AMERICA:

I have had the pleasure of receiving an advance copy of the Special Fall Issue of MUSICAL AMERICA, "the musical pulse of America," and the conditions of music have certainly been felt by the finger of a most competent musical authority. It seems to be in a very healthy condition and growing fast. It is a veritable "news issue," and anyone who desires to know what the leading cities of America are doing musically could well take this encyclopædia of musical advice and learn therefrom.

The issue carries a greater message to me than any other issue of any musical journal up to the present time, because not only does it give me my tools of trade in the advertising of the various Eastern bureaus and individual artists, with an editorial comment on each, but it shows me the comparative values of the musical offerings for the leading cities of America; indicates those that are more musical than our Western cities, as well as those whom we have distanced in the artistic endeavor. I think it is the most significant record of the present-day status of music in this country that has reached my desk, and I am only sorry that it does not come out semi-annually instead of annually.

I must congratulate you on your front cover. You have accepted one of the most dignified frontispieces that could have been used. It is thoroughly in keeping with the remainder of your journal.

Sincerely yours,

L. E. BEHYMER.

Los Angeles, Cal., Oct. 23, 1915.

To the Editor of MUSICAL AMERICA:

Congratulations on such an achievement as your Special Fall Issue are hard to express well, it so much speaks for itself. As I remember the first issues of MUSICAL AMERICA, it seems almost impossible that so much could be accomplished in the comparatively few years you have been publishing it. It surely must be a great source of satisfaction that you have been so successful in developing what is now the master musical magazine of this country.

That Osage and Charles City were represented in its musical outlook for 1915 is a source of great encouragement to all of us out here, who in our own small way are trying to make our music a helpful force in the lives of our townspeople.

Cordially yours,

FRANK PARKER,

Director of Music, Cedar Valley Seminary, Conductor of Lyric Club.

Osage, Ia., Oct. 20, 1915.

To the Editor of MUSICAL AMERICA:

It would be manifestly unfair not to congratulate the individuals responsible for such an artistically complete résumé of musical conditions and events in this great country of ours, together with our foreign neighbors' musical doings.

Long life to MUSICAL AMERICA. Many joys to Editor Freund, the educator, scholar and uplifter of things musical.

Very cordially yours,

P. DOUGLAS BIRD.

San Diego, Cal., Oct. 15, 1915.



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To the Editor of MUSICAL AMERICA:

I wish to congratulate you on your Special Fall issue. While Chattanooga was slow musically in the past two years, a brighter perspective opens for the future, and I hope to see it frequently mentioned in your columns.

Yours sincerely,

JOSEPH O. CADEK.

Chattanooga, Tenn., Oct. 24, 1915.

To the Editor of MUSICAL AMERICA:

I must thank you for your Washington office's courtesy in sending me the list of musical events to take place in our city this season. This is a handy and useful guide and shows forethought on the part of the office in anticipating the wants of the music-loving public. Also expressing my great pleasure in perusing your Special Fall Issue of Oct. 16, 1915, I am,

Sincerely yours,

HERNDON MORSELL,

Director the Rubinstein Club.

Washington, D. C., Oct. 26, 1915.

To the Editor of MUSICAL AMERICA:

I cannot get along without MUSICAL AMERICA. The autumn number was a wonder.

Very truly yours,

EDWARD G. ROSE.

Harrisburg, Pa., Oct. 30, 1915.

To the Editor of MUSICAL AMERICA:

I have just been reading your editorial in the Special Fall Issue of MUSICAL AMERICA and am much interested in its timely utterances. A first class musical education can be secured in America, a fact which I am glad to know that the European war is bringing forcibly to the attention of Americans.

Very truly yours,

ROBERT A. SHERRARD,

Organist, First Presbyterian Church.

Johnstown, Pa., Oct. 25, 1915.

To the Editor of MUSICAL AMERICA:

Enclosed herewith find check for subscription for the year, ending Oct. 31, 1916, and I wish to remark in passing that your recent special issue was certainly "some magazine."

Yours respectfully,

F. H. KENYON.

To the Editor of MUSICAL AMERICA:

The Special Fall Issue of MUSICAL AMERICA reached me just as I was leaving San Francisco to open a series of concerts in Texas.

I cannot refrain from complimenting you upon this special issue and expressing my belief that it establishes a record in musical publications.

Wishing MUSICAL AMERICA continued success, I am,

Very truly yours,

MARCUS L. SAMUELS.

San Francisco, Cal., Oct. 22, 1915.

(From the Buffalo "News")

MUSICAL AMERICA's Special Fall Issue is a paper to be proud of. The scope of interests represented in this very up-to-date magazine increases every year, and a particularly good feature of the present issue is the attention given to other than notable music centers.

A sign that shows the way the wind is blowing is the great number of cities and towns that are displaying energy and ambition in developing resources in the matter of orchestras, choruses, civic associations, good music schools and the spread of the plan to get music recognized as a study subject in high schools.

As soon as the community idea strikes any place, one may be sure there will be results sooner or later. It is an infinitely

healthier state of musical conditions than long and desolate lists of this and that teacher whose activities begin and end with their own doorstep.

It is a pleasure to see that Buffalo is well represented in this special issue, and a double pleasure to find the very important work in civic and public school music done by the Chromatic Club given first place in the article which was written by Mrs. Frances Helen Humphrey, MUSICAL AMERICA's local correspondent. All the important musical affairs of the season are chronicled in the order in which they are to step forth in the public procession, and altogether they present excellent and notable artists and organizations.

(From the Buffalo "Express")

MUSICAL AMERICA's Special Fall Issue, just out, is a volume in itself, and one of wide interest. Very complete forecasts of the musical season in practically all the important centers of the country are given, most of the articles being illustrated with pictures more or less unconventional, and, therefore, doubly interesting. One notable feature of MUSICAL AMERICA is the fact that its vast amount of musical news is served in tabloid form, thus making it possible for busy musicians to enjoy and digest it. MUSICAL AMERICA is a remarkable paper and has won its way to success by sheer merit, enterprise and fairness. The Buffalo correspondent is Mme. Frances Helen Humphrey.

(From the San Diego "Union")

Two hundred and twelve pages are required to contain the contents of the special fall issue of MUSICAL AMERICA, which has just reached the editor's desk. Probably this issue, which is adorned with so many halftone cuts that it would take a long time to count them, contains more information concerning the music plans of the whole United States for the current season than ever before has been encompassed by the covers of a musical magazine. Plans are published in detail concerning the musical plans and activities of 112 cities of the United States, and there are hundreds of articles containing interesting information relative to prominent foreign and American artists in all branches of musical activity.

Although the size and scope of this issue is in itself an indirect comment upon the great part that music has come to play in America, the extent of American music is even more strikingly set forth in an editorial entitled "The Musical Situation in the United States."

(From the "Deseret Evening News,"  
Salt Lake City)

The annual fall issue of MUSICAL AMERICA is the usual breath taker, a copy of which has just reached *The News* desk, shows that America has been fine tooth combed by the staff, correspondents and advertising experts, to turn out a number which should surpass all previous records made by this representative journal. \* \* \* The Fall Issue of MUSICAL AMERICA is a number in which the publishers may feel a just pride, and one which every music lover will be sure to add to his library.

(From "Washington Society")

The issue of Oct. 16, of MUSICAL AMERICA, 212 pages and a color cover, is the handsomest and most interesting musical news magazine ever issued in this country.

(From the Cedar Rapids "Republican")

The Fall Issue of MUSICAL AMERICA is a remarkable epitome of America's activity in music. Its two hundred pages are filled with news of the many cities engaged in musical enterprises, as well as advertisements of the hundreds of artists now actively carrying the gospel of good music to all people. One may

gain a very accurate conception of America and music by reading this splendid number.

(From the Houston "Chronicle")

The special Fall Issue of MUSICAL AMERICA is splendidly edited and arranged. A tremendous advertising patronage is noted throughout the issue, and the pages are filled with matters of interest.

Texas receives much space, Austin, Dallas, Fort Worth, Georgetown, San Antonio each finding representation, and Houston receiving two pages of space, containing an article by Mrs. Wille Hutcheson with numbers of pictures of musical people and concert halls of the city.

RECITAL BY NANCE MEAD

Soprano Discloses Admirable Qualities  
of Voice and Interpretation

Before an audience that revealed deep interest in her work, Mme. Nance Mead, a New Zealand soprano, who has been studying with Yeatman Griffith, gave a recital on Oct. 28 in the Wanamaker Auditorium, New York. Mme. Mead showed herself an accomplished artist in the Recitative and Aria of *Lia* from Debussy's "L'Enfant Prodigue," songs in French by Gretchaninow, Rabey and Goring-Thomas, the "Ritorna Vincitor" from "Aida" and a group in English made up of the Russian Rachmaninow's "Floods of Spring," the English Ronald's "Love I Have Won You," the Australian Mallinson's "There Lies the Warmth of Summer" and the American Marion Bauer's "Only of Thee and Me" and A. Walter Kramer's "Allah."

Mme. Mead's voice is of excellent quality, well produced and capable of carrying emotional colors, and she also has the ability to interpret convincingly. Her reception was very cordial. Her accompaniments were well played by Brenda Stock.

Assisting the singer was Frederic Fradkin, the able young violinist, who scored heavily in the Tartini-Kreisler Variations, a De Grassi Berceuse, the "Prize Song" from Wagner's "Meister-singer" and Kreisler's "Chinese Tambourine." Alexander Russell played organ works by Massenet, Boellman, Kramer, Tschaiakowsky, Bird and de la Tombe in his usual praiseworthy manner.



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Babylon South Side Signal, Oct. 29, 1915:  
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## TOPEKA NOW HAS A CITY ORGANIST

### Appointment of Dean Whitehouse a Significant Step in Musical Advancement

TOPEKA, KAN., Nov. 1.—Another step in the musical development of Topeka, the most significant, in the opinion of Dean Horace Whitehouse, head of the department of music in Washburn College, taken during the seven years he has been here, is the creation by the city of the post of city organist. Dean Whitehouse, who came to Topeka from Boston, where he was assistant organist in one of the largest churches, has been appointed to the position.

For more than a dozen years, Topeka has owned a \$20,000 pipe organ, which is installed in the Auditorium, a building seating 3500 persons. Because there has been no organist to take care of it or give regular concerts the instrument has deteriorated and the people have almost forgotten that the city owns it. Interest in organ music, instead of flourishing as in other cities, has almost died out.

And that is why Dean Whitehouse, who has taken the position without guaranteed pay and on the chance of getting his remuneration from a five-cent admission fee to the concerts he will give, thinks the creation of the post is significant. Later, perhaps, if the city can get the Legislature to pass a special bill allowing it to pay the official organist a salary, he will get more for his work. Two concerts will be given each month during the winter.

The programs, naturally, will consist chiefly of organ music, but Dean Whitehouse will add variety by giving mixed programs occasionally, in which vocal and orchestral music will be introduced. Local talent only will be employed for the present.

#### Seven Years of Effort

The appointment of a city organist is the outgrowth of seven years of effort expended by Dean Whitehouse in building up appreciation of music. When Dean Whitehouse came to Topeka, music occupied worse than a secondary position. There was a little clique interested in it and that was all.

Beginning at the college by organizing glee clubs, orchestras, choruses and quartets, Dean Whitehouse gradually extended his influence until his suggestions became the dominating factor in awakening people to their opportunities.

The change has not been spectacular.



Dean Horace Whitehouse, for Whom  
the Post of City Organist Has Been  
Created in Topeka, Kan.

It has been slow and costly. Much of it has been gained through the influence of concert artists brought to Topeka by Dean Whitehouse. These concerts were financial failures at first and were expensive to the man who was dreaming of the city's musical future.

But the change was real. Instead of one series of concerts given by Dean Whitehouse, two series, which brought the best artists in America to Topeka, including Alma Gluck, Louise Homer, John McCormack and Ignace Paderewski, were given last year, and another course, which was opened by Frieda Hempel last week, is to be given this year.

#### Choral Concerts

Then last year a chorus of 500 voices and an orchestra of fifty instruments, under the direction of Dean Whitehouse, presented "The Messiah" on Christmas day at the Auditorium and every seat was filled. The same chorus, only larger, is now rehearsing the same classic and will sing it again on Christmas day. Two concerts given by the Washburn College chorus and orchestra at the Auditorium last fall filled the building. This year these two organizations will give three concerts.

Topeka is bidding with Lindsborg, the

home of Bethany College, and Kansas University at Lawrence, for the honor of being the musical center of the State, and right now the capital city is in the lead. Within the next year Dean Whitehouse declares he will make Topekans love organ music. He is certain that he can make the great instrument in the Auditorium beloved by every person who listens to it during his concerts.

RAY YARNELL.

## OVATION IN PITTSBURGH FOR HEMPEL AND AMATO

Metropolitan Soprano and Baritone  
Appear on Same Program in the  
Heyn Concert Series

PITTSBURGH, Nov. 1.—Seldom have two artists received a greater ovation from a Pittsburgh audience than that accorded Frieda Hempel, soprano, and Pasquale Amato, baritone, Tuesday evening at Carnegie Music Hall, where they appeared under the auspices of Romaine Heyn, the concert being the first of the Heyn series. It was also Miss Hempel's first appearance here. Her wonderful voice and the splendid musical understanding which she displayed won for her tremendous applause. Amato was likewise tendered an ovation. He was laboring under the effects of a cold, having cancelled his Wheeling, W. Va., engagement the night before that he might not disappoint his Pittsburgh audience.

Miss Hempel's encores were in the main even more enjoyable than her program numbers. Her English diction was splendid and many thought it a pity she did not sing more in English.

Mr. Amato was particularly successful in the singing of such numbers as "All' acquisto di gloria," by Scarlatti; "Nel cor piu non mi sento," Paisiello, and the "Barber of Seville" aria. The accompanists, Samuel Chotzinoff for Miss Hempel and Giuseppe Bamboschek for Mr. Amato gave excellent support.

Harvey B. Gaul, the organist-composer of this city, lectured several nights ago for the Philo-Dramatists on "The Music Drama."

William H. Oetting gave the first of a series of three historical recitals at the Pittsburgh Musical Institute last week, assisted by Theodore Rentz, violinist, and Mary Reznor, soprano of the Shadyside Presbyterian Church. The program included compositions from Gabrieli to Bach.

E. C. S.

## Ethelynde Smith Wins Favor in College Recital

NORTON, MASS., Oct. 28.—Ethelynde Smith, soprano, gave a song recital at Wheaton College here last Friday evening and was accorded a most enthusiastic reception. She was obliged to repeat three songs and to add two extra numbers at the close of the program, giving twenty-six selections in all. Miss Smith's program included songs by Wolf, Loewe, Sinding, Rudolph Ganz, d'Exaudet, Willeby, Rubner, Rogers, Harris, Mary Turner Salter, Harriet Ware, a group by Fay Foster and a group of children's songs. Miss Smith sang one operatic aria from "Madama Butterfly." H. G. Tucker, head of the music department at the college, played her accompaniments. Miss Smith is showing constant advancement in the art of interpretation. The program was exacting and she was fully equal to its demands.

## Two Novelties on New York Program of Ferencz Hegedus

Ferencz Hegedus, the noted violin virtuoso, giving his first New York recital on Tuesday, Nov. 16, will offer a program of especial interest to violin-lovers. The D Minor Concerto of Cesar Franck, discovered about fifteen years ago by Emilio Pente, has never been heard in America. In Europe, the only violinists of note who have placed it upon their programs are Cesar Thomson and Hegedus. Another novelty of this program will be a Prelude, with organ accompaniment, by Emanuel Moor.

#### David Sapirstein in Vaudeville

David Sapirstein, the pianist, made his debut in vaudeville last week at the Palace Theater, New York.

When Clara Butt made her recent visit to the British front in Flanders and the north of France it was to spend the anniversary of her wedding day with her husband, Kennerley Rumford.

## ELMAN SHOWS HIS ART AS RECITALIST

Besides His Brilliant Virtuosity  
There Is Deeper Repose in  
Violinist's Playing

When such serious musicians as Franz Kneisel and Rubin Goldmark remain in their parquet chairs at the close of a recital until the recitalist has satisfied the clamorous throng with two or three encores, one may reasonably conclude that a performance of unusual interest has just taken place. This, indeed, was the case at Carnegie Hall on Oct. 30, when Mischa Elman made his return in recital after a year's absence from the concert stage.

Mr. Elman gave a performance astounding in its revelation of his brilliant virtuosity, and at the same time he exhibited that advance in dignity and repose which had been observed the previous week in his appearance with the New York Symphony. The violinist was largely successful in preserving the classic nobility of the Vivaldi G Minor Concerto, supported by his extremely able accompanist, Walter H. Golde, and by Frank L. Sealy at the organ. His unvaryingly beautiful tone was a constant delight.

The high points of Mr. Elman's technical display were reached in the Allegro Moderato of the Ernst F Sharp Minor Concerto and in the Sclero Variations in a Mozart Theme. Of a group of transcriptions, which included two by Mr. Elman, the most whole-hearted applause went to the Wieniawski-Kreisler Caprice in E Flat Major. After the dazzling brilliance of the final Sarasate "Zigeunerweisen" there was the usual rush around the platform for extra numbers, and the crowd could not be dispersed until after the Dvorak "Humoresque" had been played. By the way, is it not about time to start a campaign for the creation of a new "last word" in after-the-program encores for violinists? Perhaps the Kreisler "Caprice Viennois" can in time be made to replace the overworked "Humoresque."

K. S. C.

## GIRL SUES VIOLINIST

Action for Breach of Promise Begun in  
Baltimore Court

BALTIMORE, Oct. 30.—Henry Sokolove, twenty-three years old, a violinist of promise, who has carried off honors under Cesar Thomson at Liege, is being sued in the Baltimore City Court for \$10,000 damages for alleged breach of promise by Gertrude Harmatz, through her father, Joseph Harmatz of this city.

Miss Harmatz declares that young Sokolove had planned that Nov. 1 be set as their wedding day, and that the ceremony take place at Wilmington, Del. While at work arranging her trousseau yesterday morning two letters alleged to have been written by Sokolove were received. One was addressed to Miss Harmatz and the other to her mother, and these announced that the young violinist had changed his views about the forthcoming marriage. Angered by the change of mind the father of the girl consulted an attorney and suit was brought against Sokolove. A deputy sheriff served a summons on Sokolove while he was playing an engagement at the Parkway Theater.

F. C. B.

## Mr. and Mrs. Sandby Heard in York, Pa.

Herman Sandby, first violoncellist of the Philadelphia Orchestra, with the assistance of his wife, Alfhild Sandby, as dramatic reader and accompanist, scored an emphatic success before a large audience in the Orpheum Theater, York, Pa., on Tuesday evening of last week. Mr. Sandby, with technical ability and artistic appreciation, played Goltermann's Concerto in A Minor and two groups of shorter compositions, among which was his own Danish song, "Elverhoj."

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#### COMMENTS

VICTOR NILSSON

Minneapolis Journal, Oct. 18, 1915.

Graham Marr was another fine acquaintance to make of an artist fully equal to the heavy requirements of a barytone in international grand opera repertory. Mr. Marr made the "fat" part of Escamillo as splendidly matador-like as anyone could wish, while his high priest in the Saint-Saens opera was a splendid proof of dramatic and vocal artistry.

CARYL B. STORRS

Minneapolis Morning Tribune, Oct. 19, 1915.

Graham Marr, the Chicago baritone, proved an operatic artist of first rank as the High Priest, with a big, forcefully masculine voice and histrionic talent of trained and artistic value.

Graham Marr was a stunning Escamillo.

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## INDIA'S GREATEST MUSIC AUTHORITY

The Famous Mohun Tagore the Inventor of a New System of Notation, Founder of Two Music Schools, Composer and Author of Many Books on Music—Collected Hindu Musical Instruments for Metropolitan Museum

INDIA has lost her greatest authority on the art of music, in the person of Sir Sourindro Mohun Tagore, who died last year, at the age of seventy-four, in the castle of Tagore, near Calcutta. For nine centuries, writes L. J. de Bekker in the New York *Evening Post*, his family (Thakur—*anglice*, Tagore) has been among the most distinguished in Bengal by reason of its devotion to philanthropy and the fine arts, and it numbers several celebrated men to-day, the one most conspicuous at the moment being the poet, Rabindranath Tagore, who received the Nobel prize for literature in 1913. Abanindranath Tagore, a painter, and a leader in the Hindu art revival, and the Maharaja Bahadur Sir Prodyot Coomar Tagore are men of note in the younger generation.

European musicians have thus far paid little attention to *gāndharva-veda*, a fact which, W. W. Hunter asserts, merely proves their ignorance of the system on which Hindu music is built, and it has even been said by certain pundits that in its lowest form the *gāndharva-veda* has reached the development which a few decades will bring about in the music of Europe, when Strauss, Debussy and Schönberg have completed the work of introducing new dissonances, so happily begun by Monteverde some centuries ago. Neglect on the part of American musicians need hardly be condemned in such severe terms, as the melodies of the aborigines and of the negroes are still to be studied, but even American musicians may be interested to know that before the age of Pānini (350 B. C.) the Hindus had worked out a regular notation, in which seven notes were indicated by initial letters. This notation passed from India into Persia, and was thence transmitted to the Saracens, by whom, according to Von Bohlen, it was introduced to European notice. He would have it, and Benfey and Gruber follow him, that Guido of Arezzo merely adopted a means of notation in use long before the beginning of the eleventh century of our era among the Moslem musicians, and that even the word *gamut* came from the Prakrit *gāma* (in Sanscrit *grāma*), literally "a musical scale."

### Twenty-two-Tone Scale

Not content with tones and semi-tones, Indian musicians employed a more minute sub-division, which the Western ear neither appreciates nor enjoys. Instead of twelve tones and semi-tones to which equal temperament has accustomed the Western musician, they divided the octave into twenty-two parts. This is but one fundamental difference, but it suffices, as one writer expresses it, to render Indian music barbaric to our ears, giving it the effect of a Scotch ballad in a minor key, sung intentionally a little out of tune. In a word, like the music of the Greeks, Indian music has modes and genera, and both are a puzzle to all save a few specialists.

To return to the learned gentleman whose pioneer works on Indian music, written in English, must serve as a basis for whatever Western scholarship may do hereafter with this interesting subject, he was the second son of a great landed proprietor, born in Calcutta in 1840. Educated with his elder brother, the late Maharaja Bahadur Sir Jotindra Tagore, in the Hindu College, he wrote fluently in Bengali from boyhood, and soon acquired a mastery of Sanscrit. At fourteen he wrote a book in the vernacular on geography, and a year later an original drama, "Muktavali." "Malavikāgnimitra," Kalidas's drama, appealed to him strongly, and probably the most important of his boyish literary efforts was a translation of this class from the Sanscrit into Bengali.

At seventeen he began the study of music, receiving instruction in European theory and practice from a German professor, and in Hindu music from Luchmi Prasad and Kshetra Mohun Gosvami. That same year he began to assemble what is regarded as the most valuable

library of music in India, for he bought the best and most useful European publications, and old Sanscrit manuscripts from Benares, Kashmir, Nepal, and, indeed, wherever they were to be had.

### Founded Two Music Schools

In 1871 he founded at his own expense the Bengal Music School, and in 1881 the Bengal Academy of Music, and continued to preside over both institutions, and to supply such funds for their support as might be needed, until the day of his death.

He had early devised a new and simpler system of notation for music, which is now in use throughout India, and had organized an orchestra at his own expense, modelled on European lines, but discarding all European instruments and replacing them with those of his own country. Having progressed thus far, he developed unusual facility in composition, and this soon brought him to the attention of the Western world.

In 1875 King Edward VII, then Prince of Wales, made his first visit to India. As the highest authority on native music Tagore was asked to translate the English national anthem into Bengali. He not only did this, arranging a full orchestral score for native instruments, but also set these words to twelve varieties of Indian melodies. These services won recognition in London, and brought him the first in a long series of honors, some of which were so unusual as to deserve especial mention. He was knighted, being the first native of Bengal to be so honored by the British crown, and later was made Doctor of Music by the University of Oxford, the first Asiatic to receive this degree. The Government of India conferred on him the Order of the Indian Empire and the title of Raja, and Queen Victoria expressed a wish to decorate him in person, an honor he was obliged to decline on religious grounds. For the same reason he was compelled to forego the knighthood of the Golden Spur which Pope Leo XIII invited him to receive, in Rome.

However, there were compensations. He was made Justice of the Peace for Calcutta, a fellow of Calcutta Univer-

### ORGANIST SHELDON'S SUCCESS

Popularity of His Recitals in Atlanta Auditorium Continues

ATLANTA, Ga., Oct. 27.—The Sunday afternoon free recitals, given at the Auditorium by Charles A. Sheldon, municipal organist, under the auspices of the Atlanta Music Festival Association, continue to prove a potent drawing card. One of the interesting features of his last recital was Mr. Sheldon's playing from manuscript of one of his own compositions, "Minuette."

A concert well worthy of mention was that of Sunday afternoon at the East Lake Country Club, in which Herr von Halldan Jebe, violinist, and Karl von Lawrenz, pianist, appeared, and another pleasing event of the week was the presentation Wednesday at the Atlanta Theater of DeKoven's "Robin Hood." Two especially engaging members of the cast were Ivy Scott and William Schuster, who have sung here before with the Aborn organizations.

Atlanta's park concerts are continuing through the Indian summer and one of the most pleasing of the year was given last Sunday at Grant Park under the direction of C. E. Barber.

Walter Peck Stanley, organist and choirmaster of the Ponce de Leon Baptist Church, on Tuesday gave the first of a series of organ recitals. L. K. S.

### Yvonne de Tréville in Oklahoma City

OKLAHOMA CITY, Okla., Oct. 25.—Mme. Yvonne De Tréville was heard on Saturday evening last at the High School Auditorium in a program entitled "Three Centuries of Prime Donne." The audience was quite carried away with her

sity and received the privilege of private entrée at Government House, and exemption from attendance in civil courts. Other honors were a permit to keep armed retainers, and a license to possess two cannons! Many foreign knighthoods and honorary memberships in learned societies were added to his dignities, but it is probable that he valued none more than the distinction conferred upon him by the old ex-King of Oudh, himself a celebrated connoisseur of music. Inviting the Raja to his palace at Garden Beach, the ex-King embraced him affectionately, and decorated him with a garland of silver threads, expressing regret, with tears in his eyes, that in the position in which he found himself, he was unable to decorate him with a pearl necklace befitting his rank and attainments. Enough has been said, perhaps, along this line to prove that the Hindus honored music in the person of a great man quite as much as the Bavarians, and certainly to a greater degree than the Austrians, who starved Schubert and made Papa Haydn don livery and wait on table.

### Author of Sixty Books

In all, the Raja was the author of sixty books in English, Sanscrit and Bengali, and though music was his special study he wrote on many other subjects.

His services to Hindu music were, of course, beyond estimation. Not the least of these was the series of representations of the *rasas* of the Sanscrit dramatists, given at his home before large assemblages, and with appropriate music. Among his most useful minor works was the book on "The Twenty-two Musical Scruties of the Hindus," which deals with the intervals of the Hindu scale. Then, at the request of the Government of India, he made a set of tuning-forks to fix the standard of these intervals.

Of his ability as a collector of valuable instruments, New Yorkers have tangible and valuable proof in the Metropolitan Museum of Art. Musicians are aware, though the general public may not be, that the collection of musical instruments there from all parts of the world is among the most important in existence, in value as well as in size. The greater number of the Hindu instruments, and all of the beautiful "court instruments," were gathered together for this institution by the late Raja, who performed similar services for many of the museums and conservatories of Europe. The Metropolitan Museum of Art also possesses many of the distinguished Hindu's books on music, and thus affords the one opportunity in America, should any musician here wish to take advantage of it, for the study of a most ancient and neglected school.

wonderful art, and made known its appreciation by recalling her repeatedly. She very graciously responded with four encores, one of which was a Swiss song, "The Echo," to which she played her own accompaniment. She was most capably accompanied by Mrs. MacDonald of Dallas, Tex., who has been with her for several seasons.

### Chaminade Club of Providence Begins Its Tenth Season

PROVIDENCE, R. I., Oct. 22.—The tenth season of the Chaminade Club, one of the city's leading musical clubs, had its inception last evening. Addresses were made by the president, Mrs. Eleanor Sproat Deal; Mrs. A. J. Ochsner of Chicago, president of the National Federation of Musical Clubs, and Mrs. David Allen Campbell of Chicago, editor of the *Musical Monitor*. Contributing to the musical program were Inez Harrison, mezzo-soprano; Elizabeth Stanley, violin, and Mrs. Eleanor Sproat Deal, piano. Miss Harrison, a pupil of the late Frank King Clark, was especially happy in German *lieder*. Miss Stanley gave musically performances of the Vitali Chaconne and the Sibelius "Valse Triste." Mrs. Deal's performance of Foote's Second Suite revealed a finished technique and thorough artistic comprehension. G. F. H.

### Farwell to Direct School Settlement Orchestra in First Concert

The Music School Settlement of New York, in fulfilling its aims of service to the community, will continue this season its usual custom of giving concerts, free to the public, on the first Sunday of each month, at four o'clock in the afternoon,

at the school, 55 East Third Street. The first concert of the season will be on Sunday afternoon, Nov. 7, at four o'clock. The program, given by pupils of the school of different degrees of advancement, will contain piano works of Chopin and Schumann, violin works by Smetana, Saint-Saëns, Bach and Massenet and songs by Schumann and Franz. The Senior Orchestra, conducted by the new director of the school, Arthur Farwell, will make its first appearance of the season.

### TO THE UNTRAINED LISTENER

Advice on Increasing a Capacity for Musical Enjoyment

Untrained listener to music, get to yourself a little training. Do not believe, writes W. J. Henderson in the New York *Sun*, that you will diminish your enjoyment. You need not strive to know as much as a professional musician who greets with rapturous astonishment the characteristic method of a modulation from A flat major to E minor on page 964. You need not find disheartenment in the resolute efforts of the perspiring soprano to drag her medium production up to a high A, nor need you be wafted into the fields of the blessed if she sings the whole first phrase of "Casta diva" without splitting and with a flawless cantilena.

You can be a good listener to a new composition even if you never heard of the first or second rondo form and would not know a scherzo from a minuet unless you read the program notes. All you really have to do is try to apprehend the externals of the musical art. Once you do this you will discover an enormous number of captivating features which have hitherto escaped your notice. It may also be hinted that you will probably not stop there. Once you have begun to penetrate the temple of music you will probably embark upon a life-long search for the inner shrine. If you do, just remember what all the philosophers have said about the comparative value of the possession of truth and the search after it.

### Mme. Fremstad's New York Recital Postponed

Because of her appearance in the title rôle of "Tosca" with the Boston Grand Opera and Pavlova Ballet Company at the Manhattan Opera House on Wednesday night, Mme. Olive Fremstad's song recital, arranged for Thursday afternoon of this week at Æolian Hall, has been postponed till later in the season.

### Secretary Daniels and North Carolina's Governor Hear Sorrentino

RALEIGH, N. C., Oct. 25.—At his recent appearance in this city, Umberto Sorrentino, the tenor, had the honor of having in his audience Secretary of the Navy Josephus E. Daniels, and the Governor of North Carolina, both of whom took occasion to congratulate Mr. Sorrentino on his splendid success.

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# TO SING LEADING RÔLE FOR TENOR IN NEW COMIC OPERA



Vincent Sullivan, Tenor and Pupil of  
M. Elfert Florio

Vincent Sullivan has been engaged to sing the leading tenor rôle in the new comic opera, "Tit for Tat," composed by Oresta Vasella, the Atlantic City bandmaster. This is to be produced in Boston about Dec. 1. Mr. Sullivan, who is an artist pupil of the noted and successful teacher, M. Elfert Florio, has also appeared in "The Spring Maid" and "The Rose Maid."

Another Florio artist-pupil who is winning laurels is Mme. Ella Markell. She will sing at the home of Mrs. Finley J. Shepard, formerly Helen Gould, at Kirkside, Roxbury, N. Y. Mme. Markell holds the position as solo contralto in the First Methodist Church in Asbury Park. Mme. Markell sang at a concert in the Mountain Lake Church, Wednesday, Oct. 13, assisted by Prof. Alexander Monestel, organist of Our Lady of Mercy Church, Brooklyn, N. Y., and by Louise Von Wille, pianist. Mme. Markell sang "Gloria," Buzzi-Peccia and "Will o' the Wisp," Spross, arousing an appreciative audience to enthusiastic applause.

## SEATTLE BALLAD CONCERT

Scandinavian Songs a Feature—Program of Quartet Music

SEATTLE, WASH., Oct. 23.—A "Ballad Concert" was given, Oct. 19, by Mme. Hollinshead-Hubbell, contralto, assisted by Karl E. Tunberg, Frederick K. Haslund, Ernest E. Fitzsimmons and Mrs. Howard Wolfe. A number of Mr. Haslund's songs were by Scandinavian composers, the most interesting being "Gurre," by Leif Sporch Haslund, a local musician. This was sung in dramatic style. Mr. Fitzsimmons delighted his hearers with his violin playing, especially in the "Souvenir de Moscow," Wieniawski. The aria from "Samson and

Delilah" was given an impassioned interpretation by Mme. Hubbell and "The Last Chord," sung by request, with organ, violin and piano accompaniment was a stirring finale to the fine program. Mr. Tunberg and Mrs. Wolfe acted as accompanists.

At the Tadema Art School, Oct. 20, in connection with an exhibition of paintings, a splendid musical program was presented by Charles Lagourgue, conductor of the Standard Grand Opera Company. A quartet from the St. Cecilia Club of Tacoma, composed of Mmes. Evans, Roberts, Micklethwaite and Little, gave several numbers. Ruth Prior sang Boellmann's "Ave Maria" and Mr. Perrot read a vesper poem by R. Dolor, with music by A. Mustel, accompanied by Mr. Lagourgue on the organ. The chamber music furnished by W. Hadley, violin; Cecile Baron, piano; Frances Murray, 'cello, and Mr. Lagourgue, organ, was a delight to the large audience, especially as so little chamber music is heard here.

Louise Van Ogle gave the first of a series of five lectures on composers at the Fine Arts Gallery, Oct. 21. Moussorgsky's "Khovantschina" was the subject. Mrs. Bruce F. Morgan sang several selections from the opera, including a prayer, folk-song and arias, in an intensely dramatic manner.

A. M. G.

## RUSSIAN SOCIETY FOR BOSTON

New Organization to Present Works by That Nation's Composers

BOSTON, Oct. 23.—A society to be known as the Russian Music Society has just been organized, the object being to introduce the best works of some of Russia's greatest composers, including Borodin, Rachmaninoff, Moussorgsky, Tchaikowsky, Glière, Rubinstein, Rimsky-Korsakoff and Gretchaninoff. A course of six studio concerts has been arranged by N. Oulukanoff, the Russian baritone. Among the artists engaged for these concerts are the following: Martha Atwood-Baker, soprano; Alfred DeVoto, pianist; Josef Malkin, violoncellist; Mr. and Mme. Ondricek, violinists; T. Cella, harpist; Mrs. Bernice Fisher Butler, soprano, and N. Oulukanoff, baritone.

Olin Downes, the well-known critic, will precede each program with a short interpretative talk.

The society's officers are: Gustave Frohman, president; Mrs. Mary E. Thayer, vice-president; Mrs. Edith R. N. Greene, second vice-president; Mrs. Walter Shepard, secretary; Mr. E. A. Meyersburg, treasurer; Mr. N. Oulukanoff, musical director and founder; Mary H. Russell, member, executive committee. For the present the society's home will be in the Oulukanoff Studio, 305 Gainsboro Building.

W. H. L.

To Present Story of "The Marseillaise" in Dramatic Form

Paul Capellani, of the Comédie Française, has been released from service with the French army and has arrived in New York to become leading actor for the Théâtre Français d'Amérique. He comes at the behest of the French Secretary of

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of my musical art at the Columbus May Festival Concerts, May 3rd and 5th.

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Grace Hamilton Morrey

188 W. 10th Avenue, Columbus, Ohio.

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Fine Arts and one of his important missions will be the arranging of a gala performance in the Metropolitan Opera House on Nov. 8 for the benefit of the Société Fraternelle des Artistes. On this occasion M. Capellani will present for the first time here in dramatic form the incident in French history which resulted in the writing by Rouget de Lisle of the French national air, "The Marseillaise."

## NEW WORCESTER CHORUS

Cantata and Operetta to Be Presented by Y. W. C. A. Choral Club

WORCESTER, MASS., Oct. 24.—Young women of the Y. W. C. A. met last night and formed a choral club, which plans a series of musical entertainments the coming season. Edith M. Spaulding will direct the club. Amy C. Lincoln will be the accompanist. The club plans to produce a cantata and also an operetta. Lives and works of composers will be studied at length.

Alice Christine Heaphy, pianist, was the artist at the first of the series of community concerts arranged by Lester S. Butler. The opposition of other attractions resulted in a small attendance.

Cliff Perry, baritone, assisted by the Dann orchestra, was the soloist at the Sunday night concert on the mezzanine at the Bancroft Hotel to-night. He sang the "Evening Star" from "Tannhäuser," with 'cello obligato by Eleanor Usher. One of his encores was "When All the World Is Young," written for him by Mary Augustus Salmond, the English composer.

R. W. P.

Engaged for Handel and Haydn Society's Concerts

Marie Kaiser, soprano, and William H. Pagdin, tenor, have been engaged by the Boston Handel and Haydn Society for "Judas Maccabeus," April 23, and Wilfred Glenn, basso, for "Walpurgis Night" and Mozart's "Requiem," Feb. 27. All three artists are under the management of Walter Anderson.

## A Place All Its Own

To the Editor of MUSICAL AMERICA:

Among the musical papers I take MUSICAL AMERICA has a place all its own. No other can quite replace it.

Very truly yours,

FRANK J. SCHMIDT.

Brooklyn, N. Y., Oct. 25, 1915.

## MÉRÖ ADDS TO RÉPERTOIRE

Music of Cadman and Ganz in Recital Programs of Pianist

Mme. Yolanda MÉRÖ, the noted pianist, is busily at work on her programs for her coming season, which will include quite a number of new works, as well as some classic compositions not often played. To her list of concertos Mme. MÉRÖ has added the E Flat of Liszt, which she has never played in America, her preference having been Liszt's A Major. She has received so many requests, however, to play the more popular of these two works of the great Hungarian composer that she has restudied it for her coming season's repertory.

Of modern composers Mme. MÉRÖ has added to her repertory works by Scriabine, Rachmaninoff, Charles Wakefield Cadman, the young American composer, and Rudolph Ganz. The classical compositions referred to are some rarely heard pieces of Rubinstein and a Fantasia and Fugue of Mozart, which is very seldom played.

A. Maynard Lyon, ninety-seven years old, formerly a business associate of Henry Clews, has written a new national anthem, which, it is said, he hopes will supersede "The Star Spangled Banner."

Anton Lang, who played *Christ* in the Passion Play at Oberammergau, has been killed in battle in Champagne while fighting for the German army, according to letters received by relatives of the dead man in Wisconsin.

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## BEECHAM'S OPERA SEASON IN LONDON

Performances at the Shaftesbury Theater Well Attended—London's Puzzling Taste in Music—  
An Organ Recital Attended in Person and a Piano Recital in Proxy

London, England, Oct. 18, 1915.

ONE of the presidents of one of the many societies which make a practice of holding an autumn conference has recently said that he would rather die an optimist than live a pessimist in these wonderful times. At the moment, however, I am less than usually optimistic. The London music public puzzles me more than ever. It won't go as it used to to the Promenade Concerts to hear really fine music uncommonly well played, but it will go to the Shaftesbury Theater to hear a fifty-year old platitudinous commonplace like Gounod's "Romeo and Juliet." Why this distresses me is because it shows such a lack of discrimination.

When I viewed the crowded state of the Shaftesbury Theater for the opening night of the season of opera in English I somewhat lost heart. It may be fittingly explained that just now Thomas Beecham is the fashion and that opera is ever a question of fashion, the place where people go to show each other their jewels. It is impossible to think that they care twopence about "Romeo and Juliet" with a satisfactory, but by no means take-your-breath-away artist in either of the name parts. With Jean de Reszke and Nordica it was another matter. Besides, it is such an emasculated version of the milk and water opera. I often wonder, when I listen to the tum-tum-tiddery basses of the choruses of this and of "Faust" why Gounod should have been inflicted upon the French na-

tion. He is so obviously, if effeminately Teutonic, and yet his is the one name that the public associates with French music. To them Berlioz is a crank, whose "Faust" is past praying for.

As I have said, Beecham is just now quite properly in high favor and some of the music-journalists are staggered to notice that he conducts the work without the score. Why not? It would be more remarkable if he did not. There is nothing to remember. Would they like to see Sir Herbert Beerbohm Tree play the moody Dane with a copy of this selfsame bulky Second Quarto under his arm for convenient reference? Or would you have Ysaye play the "Kreutzer" other than from memory? Until you have memorized an opera you know nothing about it, and, as it happened last Tuesday, Mr. Beecham twice made a *lapseus mentis*, one of which created obvious confusion. So even, "Tommy" is human and it is given to all of us to make mistakes, even the youngest of us.

For the rest, the "Tales of Hoffmann" has been played with a true appreciation of Offenbach tradition and the dainty but somewhat paltry "Madame Butterfly" never fails to please. But the ready acceptance of these *réchuffées* does not tend to make an optimist of me, I repeat. I also repeat a recent definition of an optimist by Sir Herbert Beerbohm Tree: "An optimist is an American who sails through the war zone relying upon the efficacy of the three Presidential Notes to protect him from German submarines."

Before I forget it, I must correct the impression created in a good many minds by the recent publication of the informa-

tion that the late Mr. D'Oyly Carte left more than a million and Mrs. D'Oyly Carte more than half a million dollars, considerably more than either Gilbert or Sullivan, the authors of the Savoy operas. Yes, but I think that D'Oyly Carte's share in the Savoy Theater profits was but the basis of his fortune. The bulk he made out of the Savoy Hotel and Restaurant.

I notice in the San Francisco *Examiner*—Dorland's Agency lets me have a look at quite a lot of your splendidly "live" papers over here—that the well beloved Paderewski has been playing to an Exposition crowd. How he must have hated it! I could tell you tales of him which would get you to realize how big is the soul of this gifted Pole. Do you remember that his first wife died practically of starvation in Paris and that Paderewski might have, also, except that my good acquaintance M. Le Comte de Franqueville (one of the true old French nobility) and the Maison Erard "found" him! And I fear me that there are millions of gifted Poles worse placed at this moment even than he was then, cursed to fight one against the other in alien armies by sheer geographical accidents. The horrible irony of it!

I suppose that I ought not to spoil sport at this great distance, but that unquenchable humorist, Frederick Corder is "pulling your leg" badly in the current issue of the *Musical Quarterly*. You must bear in mind that, first and foremost, Frederick Corder is a humorist. That he is a contrapuntist, a Professor at the Royal Academy of Music and a high authority are merely accidents in his career. For years he has afforded pleasant surprises to his pupils and, if of late he has grown to be somewhat disappointed that music is not advancing along his academic lines, every one feels sorry for him. But he is so full, in this article of his and your wise-looking *Quarterly*, of lamentations over the decadence of modern music that I fear me that his sixty or so odd years (Grove tells me that he was born in 1852) seems to be depressing his spirits. But does he not go too far in refusing to admit the unmistakable musical Renaissance which is upon us because Ornstein, Scriabine and Stravinsky have kicked over "the traces." And his perverse verdict upon Richard Strauss. Surely he cannot mean, to borrow one of his own phrases, that "the generation which included Parry, Mackenzie, Stanford, Caven and myself" is living and still lives in musical art while Strauss dies.

### An Organ and a Piano Recital

"He loves me, he loves me not." I have applied this ancient plum-stone test to Mark Anthony and the decision is against me. Mark Anthony—that is not his name, but ye ken whom I mean—has sent me no tickets for his four historical recitals. Can it be that he has taken umbrage at my pleasantries regarding his change of name! Mark Anthony announces an afternoon of early British pianoforte music from Byrde (1546-1623) John Bull, Gibbons, Purcell and Arne (1710-1770), to be followed by three other afternoons devoted to the pianoforte works of the Romantics, Chopin and the Moderns. This is quite an interesting scheme, but as I had no invitation I went to hear Reginald Gross Custard give a recital on the fine organ of the Church of All Souls, Langham Place. What a fine recitalist Gross Custard is and his popularity is unmistakable. As he is going to the States you will have an opportunity to judge for yourself. Coming away I met George Clutsam, the composer-pianist-critic, and he said "If you will tell me what you think of Gross Custard, I will tell you what I thought of Mark Anthony this afternoon." And he did; and I do not propose to print it. I have noticed that Mark lives on butter, and is never happy unless he gets it—on a lordly dish. What George Clutsam told me would not lubricate the thinnest of Vauxhall wafers.

Fancy, Camille Saint-Saëns cele-

brated his eightieth birthday on Saturday! It is not the length of years that surprises me—for Haydn, Auber and Verdi lived to an equally old age—but the ardent Frenchman's amazing vitality—blessings on his manly brow!

WALLACE S. CROWDY.

### Varied Concerts of Duluth School

DULUTH, MINN., Oct. 22.—The piano department of the Flaaten Conservatory, headed by the pianist, Franz von Loew, is preparing concerts and lectures in conjunction with his students for the coming winter. Kate Wilson of Cloquet, Minn., a pupil of Mr. von Loew, will give a recital on Nov. 5. The vocal department, with Mrs. Donna Riblette Flaaten at the head, is planning many recitals. The department of oratory and dramatic art, with Mary Shesgreen at the head, is rehearsing some plays for the holiday festivities. The Conservatory Orchestra, under the conductorship of Gustav Flaaten, started its rehearsals on Oct. 11 with success. The orchestra numbers fifty pieces. A class in composition is being formed with Franz von Loew as teacher. The Normanna Chorus, under the directorship of Jens Flaaten, is planning some large concerts for the coming winter.

### Mme. Donalds Ends Her Tour as "Guest" Artist with Gallo Forces

Pauline Donalds, the distinguished Canadian soprano, completed on Oct. 6 an engagement of four special performances of "Carmen" with the San Carlo Opera Company, Fortune Gallo, manager. Miss Donalds appeared in the title rôle in Providence, R. I.; Boston, Baltimore and Washington, D. C. Her appearance in each of these cities called forth bursts of applause from the audience, and her work received high praise from the local critics. *Carmen* is one of Miss Donalds's best rôles, and she lived up to the high standard she has attained.

The Music Committee of the MacDowell Club, of which Walter L. Bogert is chairman, is planning an evening devoted to Edward MacDowell, at which some hitherto unpublished works will be performed. An operatic performance is contemplated for the season, and programs devoted to the works of several promising young composers are under consideration.

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W. Ralph Cox has reopened his vocal studios in the Metropolitan Opera House building for the current season. Mr. Cox is a firm believer in John C. Freund's propaganda for American training, having secured the greater part of his own musical education in this country, though he has also studied with such foreign masters as d'Aubigné of Paris and Braggiotti of Florence.

A singer himself, and a teacher of singing, Mr. Cox also holds a diploma from the Guilman Organ School, is an Academic member of the American Guild of Organists and is organist and choirmaster of the First Presbyterian Church of Orange, N. J. In the field of composition his songs are being received with especial favor.

### SCHOFIELD IN "ELIJAH"

Baritone Heard Effectively in Work at  
St. Bartholomew's

Edgar Schofield, bass-baritone, who is soloist at St. Bartholomew's Church, New York, last Sunday sang "Elijah" at one of the four partial performances of the work given at the church on consecutive Sundays. His delightful singing resulted in his receiving several offers to appear in performances of the same work and also in other oratorios out of town.

Mr. Schofield has been in New York only a little over a year, coming to this city from London. He was formerly one of the principals of the tour of the Quinlan Opera Company through Australia and South Africa, and it was on this tour that he met and became engaged to his charming wife, Enrichetta Onelli, who was singing the leading soprano rôles in "Butterfly," "Bohème," "Faust," "Hoffman" and other operas. Mme. Onelli is an American, who this season

is making her first appearances in her native country after several successful seasons abroad.

Among the engagements of Mr. Schofield are Syracuse, N. Y., the State meeting of the State Federation of Women's Clubs, on Nov. 11; a performance of Spohr's "Last Judgment" in St. Paul's Church, New York City, on Nov. 30, and a performance of Verdi's Requiem on Dec. 28 in Jamaica.

### CONCERTS OF IOWA TOWN

Seminary Recitals and Lyceum Program  
Heard in Osage

OSAGE, IOWA, Oct. 20.—The musical season opened here with a concert given by the faculty of Cedar Valley Seminary, the artists being Frank Parker, baritone and director of the music department; Florence Fennessy, pianist, and Bruce Lybarger, violinist. Mr. Lybarger, who returned in June from a two years' study with Professor Moser of the Hochschule, Berlin, was received enthusiastically by the large audience which filled the new Seminary Gymnasium auditorium.

Mr. Parker presented six of his advanced pupils in public recital at the Seminary auditorium, Oct. 18. Those giving the program were Verna Gorda, Frances Koop, Bessie Millard, Geraldine Shontz, Martha Coonradt and Ruby Schuyler. Mr. Parker played the accompaniments.

The first number on the Lyceum course was given Oct. 15 by Grace Hall Rihel-doffer, soprano; Alexander von Skilinsky, violinist, and Clarence Velie, pianist and accompanist.

### MORRISTOWN SEASON OPENS

Popular Artists in Club's Concert—  
Recital at Warford School

MORRISTOWN, N. J., Oct. 22.—The musical season opened here last week. The first concert at the Warford School of Music was given last evening. Also the artists for the Friday Evening Club were secured through the concert bureau of the school.

A quartet assembled by Bruno Huhn, and comprising Mary Ball, soprano; Merle Alcock, contralto; Bechtel Alcock, tenor, and William Simms, bass, assisted by Sara Gurowitsch, 'cellist, gave a most delightful concert for the club. All of the singers were in fine voice and the audience of 1000 was enthusiastic. Miss Gurowitsch was also roundly applauded. Last night Madeline Heyder, pianist, gave an unusually fine recital at the Warford School. It is now three years since Miss Heyder was heard in Morristown and since that time she has made wonderful strides toward perfection in her art. Julia Townsend Cox, soprano, one of the Warford New York students, ably assisted Miss Heyder.

Next Best Thing to a Musical Pilgrim-  
age to New York

To the Editor of MUSICAL AMERICA:

I would not want to miss one issue of MUSICAL AMERICA. It is the next best thing to a trip to New York during the musical season. I enjoy especially the page reviewing the Metropolitan opera, A. Walter Kramer's scholarly reviews of new music, and Mephisto's "live wire" comments.

ALBERT H. DOWLING, JR.  
Erie, Pa., Oct. 20, 1915.



## —before you purchase any piano

be sure to read "The Pith of the Piano Problem," the 32-page booklet which we are prepared to send free without obligation to all readers of "Musical America" who may be contemplating the purchase of a piano.

This booklet tells the important things to look for, and the pitfalls to avoid in selecting a piano.

Far too many pianos have merely a beautiful exterior finish, while the interior of the piano—the part you don't see, but by far the most important—is slighted or cheapened. The pleasure derived from such pianos is ephemeral and fleeting. Not so the world-renowned

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### Mildred Dilling Returns from Tour in West

Mildred Dilling, the popular American harpist, has returned to New York after a summer of recitals and recreation in the West. Miss Dilling visited and played at both expositions, and on her way East stopped at Chicago where she gave three recitals. This winter Miss Dilling expects to exceed the number of appearances of last year, which was over one hundred. Miss Dilling, in addition to her concert work, will still play at her church in New York where she will be for the fourth season. Her first recital in the East this season was at the home of Mrs. Howard Whitney, Glen Cove, L. I.

### Opera Talks and Symphony Talks by Henry L. Gideon

BOSTON, Oct. 23.—An extension of last year's course of Ten Opera Talks, to consist this season of as many Opera Talks and Ten Symphony Talks will be given by Henry Gideon at Pilgrim Hall,

this city, under the auspices of the Women's City Club, on Tuesday afternoons. Mr. Gideon will be assisted by various soloists of this city. The course will be suspended from Dec. 21 to Feb. 8, when Mr. and Mrs. Gideon will be making a concert tour of the South. The introductory Symphony Talk took place before a large audience on Oct. 19, and the first Opera Talk will be given on Oct. 26. The prominent features of the opera course are the new Spanish opera, "Goyescas," by Granados; "Prince Igor," Borodine, and "The Dumb Girl of Portici," Auber.

### Worship of Foreign Art Forms

The trouble with this country is not that American life is aesthetically barren. It is rather, says the New York Globe, in addition to the deterrents just mentioned, because our art leaders, instead of stimulating domestic creation, are forever trying to compel our worship of foreign art forms—things that Americans instinctively recognize as alien to themselves.



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## FIRST ARTIST NIGHT FOR SAN ANTONIO

### Hugo Kortschak Gives Recital in Club Series—Program of Early Season

SAN ANTONIO, Tex., Oct. 24.—The first concert by a visiting artist was that of Hugo Kortschak, the Chicago violinist, and his accompanist, Isaac Van Grove, at the Gunter Hotel on Oct. 15, under the auspices of the San Antonio Music Club. This was Mr. Kortschak's first appearance in San Antonio. A large audience greeted him. The second movement of the Tchaikowsky concerto, which was given by request, was a wonderful performance in *pianissimo* effects and a notable contrast to the broad and masterly delivery of the first movement. Other numbers which were greatly liked were Mozart's Andante and the "Witches Dance" by Paganini. Mr. Van Grove gave three piano solos which were greatly enjoyed.

The Tuesday Musical Club held its first meeting at the home of its president, Mrs. Eli Hertzberg, who has returned to the city after a long absence in California. The program included selections from the various national hymns of the nations at war. Those taking part were Mrs. J. S. Monkhouse, Ruth Bingham, Emmet Roundtre, Martha Mathiew, Louis Ducker, J. M. d'Acugna, Hazel Cain and Mildred Gates. A new chorus composed by Carl Hahn and dedicated to Mrs. Hertzberg will be given later. The chorus is under the direction of J. M. d'Acugna.

Among the first of the season's events was the musicale given by the Duchessa d'Acosta Club, under the direction of Mr. and Mrs. D'Acugna. A feature of the program was the musical debut of Pompeo Coppini, the well known sculptor, who sang the "Toreador Song" from "Carmen" and made a decided success. A new-found tenor, Alforso Ortisi also displayed a voice of unusual sweetness and purity. Others whose performance was very much appreciated were Mr. and Mrs. d'Acugna and Misses Marie and Josephine Lucchese. The concert was given for the benefit of the Italian Red Cross.

The first monthly musicale of the San Antonio Musical Club was given on Oct. 11. A delightful program was presented by the following: Ruth Bingham, Edward Goldstein, Mrs. G. E. Gwinn, Marguerite Gwinn, Charles Cameron Bell, Mrs. Warren G. Clarke, Mrs. Frederick Abbott, M. D. Hesse, Mildred Gates and Mrs. Harold Moress. This excellent program was given in honor of the outgoing and incoming presidents, respectively, Mrs. Walter Romberg and Mrs. J. B. Lewright.

A musicale under the direction of Gabe Cazell, teacher of voice and piano, was given at the Travis Club, Oct. 21. Those participating were Louis Ducker, Nell McCormick, Paula Bitters, Earl Gafford, Master Carl Cazell, Margaret West and Cornelia Cazell. The Soldier's Chorus from "Faust" was sung by twenty-two voices under the direction of Gabe Cazell.

The opening concert of the Beethoven Society was given on Oct. 23 under the direction of Arthur Claassen. The special feature of the program was the production of the one-act comic opera, "Die Nürnberger Puppe," with Dorothy Hensel as the Doll. Others in the cast were A. L. Rebag, Richard Eerler and Christian Grohs. Other numbers on the program were two tenor solos by Robert Kampman, a duet by Gisela Bauer and

Adolph Seebe, and three numbers by the Beethoven Männerchor. Ruth Ringmann presided at the piano.

The Tuesday Musical Club entertained its members with a program from the music of Edward MacDowell and Ethelbert Nevin. The performers were Mrs. Fred. Jones, Edna Schelb, Winnifred Convers, Hazel Hutchins, Mrs. T. H. Flannery, Mrs. H. M. Madison, Josephine Lucchese and Alfonso Ortisi.

C. D. M.

### BRUENING ASSISTS CALVÉ

#### Milwaukee Musician Acts as Singer's Accompanist—Local Concerts

MILWAUKEE, Oct. 23.—A gracious compliment was paid Milwaukee's musical colony this week by Emma Clavé, the French soprano, who chose Hans Bruening for her accompanist during her engagement as "headliner" at the Majestic Theater. Mr. Bruening provided accompaniments that were in fine musical taste. Mme. Calvé was ably assisted by G. Gasparri, tenor.

An interesting musical program was given at the Press Club rooms Tuesday evening, as the opening entertainment of the season. The newly organized club orchestra pleased with several numbers, and was ably assisted by Daniel Reun, violinist, and W. J. Arimond, pianist. A quartet composed of Dr. E. W. Miller, Fred Benz, W. W. Cook and H. E. Olsen added to the pleasure of the evening.

A reception was given by the MacDowell Club on Tuesday evening in the Art Society's gallery in honor of Mrs. Louis Auer, president of the club. An address was given by Mrs. Auer and Ella Smith, pianist, spoke on the programs to be presented by the Chicago Symphony Orchestra. A charming musical program was presented by Mrs. Lorna Harper Warfield, soprano, and Anna Lee, pianist.

An enterprising local business house has engaged Mrs. Cora Brinckley-Lochner, a favorably known soprano, and Camille Marcan, violinist, prominent in the local musical colony, to give two concerts each week in unison with an Edison phonograph.

J. E. M.

### Fanning Sings at Ohio Colleges

Cecil Fanning and his teacher and accompanist, Harry B. Turpin, are now embarked on what promises to be their busiest season, for already they are booked solid up to Christmas. Last week has been one of return engagements. On Oct. 23 they gave their fourth recital in Findlay, Ohio, at the college to a packed house which manifested much enthusiasm. On Oct. 23, Mr. Fanning sang for the girls and nuns at St. Mary's College, Notre Dame, and had to add nine songs to his program of twenty. On Oct. 23 he gave a recital for the boys of the University of Notre Dame. Exactly one year before, to the day, Mr. Fanning had appeared at both these colleges.

### Jenny Dufau Wins Keen Approval in Fairmont, W. Va.

FAIRMONT, W. VA., Oct. 23.—An artist from whom local music-lovers expected fine work appeared in the M. P. Temple last night and, incidentally, disappointed none. Jenny Dufau was the artist in question. The noted operatic coloratura soprano presented a difficult program, made up of French, English and German songs, and granted several encores. She was brought here by the music committee of the Woman's Club, of which Mrs. H. G. Stotzer is chairman. The audience was very large.

### Concert by Faculty of Conservatory of Musical Art

At the Wanamaker Auditorium a concert was given on Oct. 23 by the faculty of the Conservatory of Musical Art of New York, assisted by J. Thurston Noë, organist. Edward Weiss, an American pianist, who has appeared in Europe with success during the last few years, made an excellent impression in Chopin's C Sharp Minor Scherzo and some shorter pieces by Rudolph Ganz. Per Nielsen, the Norwegian baritone, sang the "Pagliacci" Prologue rousing and showed himself an able interpreter of *lieder* by Ar-

thur Bergh, Sinding, Ganz and Sullivan. In Tartini's "Devil's Trill" Sonata Alois Trnka, violinist, was heard to advantage, as was Enrico Leide, 'cellist, in a Boccherini sonata and short pieces by Saint-Saëns and Haydn. Mr. Noë played the Prologue from James H. Rogers's Suite for organ and de la Tombelle's Toccata in a finished manner. The accompanists were Ralph H. Mazzotta and Sam Jospe, while Mr. Weiss officiated at the piano for Mr. Nielsen's performances.

### DAMROSCH IN BROOKLYN

#### Elman Soloist of Orchestra in First Young People's Concert

The New York Symphony Orchestra, with Mischa Elman as soloist, was heard on Oct. 23 by an audience that crowded the opera house of the Brooklyn Academy of Music. It was the first of the usual five concerts for young people in this spacious auditorium, and as such proved highly auspicious. Following an instructive verbal prelude by Conductor Walter Damrosch, the four movements of Beethoven's Symphony No. 5 were given a satisfying interpretation. The distinguished young violinist found his way to the hearts of his hearers with Lalo's "Sinfonie Espagnole," played with bril-

liancy. The Beethoven-Kreisler Rondino, the final encore of the violinist, proved one of the most effective offerings of the afternoon.

Delius's "Summer Night on the River" and "On Hearing the First Cuckoo in Spring," the orchestral novelties, were not relished by all the hearers. The Wagner-Wilhelmj "Siegfried" Paraphrase, played by Mr. Elman with orchestral accompaniment, received a fine interpretation.

G. C. T.

### PAPER SPONSORS CONCERT

#### McCormack Sings in Scranton Under Auspices of "Republican"

SCRANTON, PA., Oct. 28.—A great audience greeted John McCormack last evening when he gave a concert in the Town Hall under the auspices of the Scranton *Republican*. Mr. McCormack was assisted by Donald McBeath, violinist, and Edwin Schneider, pianist.

The Scranton Symphony Orchestra gave a concert in the Casino Hall last evening, John Burnett, the popular basso, being soloist. The Fifth Symphony by Beethoven was the principal number. Louis Baker Phillips directs the orchestra and rehearsals have been going on for some time under this leader. W. R. H.



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Mlle. Aline van Barentzen made a very successful first appearance in London at Aeolian Hall on Monday afternoon. Not only has she a technique large enough to reckon easily with modern demands, but her playing in Liszt's transcription of Bach's organ Fantasia and Fugue in G Minor, and Beethoven's "Eroica" and Brahms's Paganini variations had a virility and largeness of style very remarkable for her years, while her interpretation of Schumann's "Papillons" had notable fancy and delicacy. A thoughtful, earnest pianist, with a clear, confident technique and a delightful touch.—*London Times.*

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### Buoyancy of Spirit and Sense of Humor as Employed by Sergei Klibansky

ONE of New York's musicians who has observed the methods of various vocal teachers with their pupils declares that one of the secrets of Sergei Klibansky's success is his buoyancy of spirits. This creates an atmosphere in which "the blues" cannot exist among the pupils, and they gain enthusiasm for the work at hand.

"Mr. Klibansky," continues this observer, "is a great believer in getting his students before the public. He feels that poise is acquired and nervousness overcome only through the actual experience of working before an audience. The pupils give recitals regularly in the studio and also in different auditoriums in the city. Mr. Klibansky makes a point of being present if possible whenever his pupils are appearing for, he says, that faults not so apparent in the studio stand out vividly in a large hall before an audience, and also he then has the opportunity of discovering in what line of compositions each student makes the most impression.

#### To Avoid Self-Consciousness

"At lessons Mr. Klibansky is continually working against self-consciousness and for a relaxed, simple, natural manner. His method is more intuitive and instinctive than a strict formula. He does not go into lengthy dissertations on the subject of anatomy, filling the young singer's mind with horrible visions of unwieldy soft palates, tongues, larynxes, registers, etc. In fact, terms that confuse beginners are never mentioned.



Sergei Klibansky, Prominent Singing  
Teacher of New York

To overcome these 'bugbears,' self-consciousness and nervousness, he makes constant use of his sense of humor. When the pupil's muscles become strained and tight through fear and over-serious thinking of how to accomplish this or that. Mr. Klibansky says: 'I think for you here, if you please!' Then comes some humorous remark, and a laugh relaxes rigid muscles." L. E. D.

### SCORE OF RECALLS FOR FREMSTAD IN LINCOLN

#### Enthusiasm High Over the Soprano's Performance—Attractive Concerts by Local Artists

LINCOLN, NEB., Oct. 25.—The enthusiastic and appreciative reception accorded Mme. Olive Fremstad, who sang at the Temple Theater here Thursday evening, under the local management of Director Willard Kimball of the University School of Music, has seldom been matched in Lincoln. Mme. Fremstad won her audience completely by her beautiful singing and her gracious manner, and was recalled to the stage a score of times. The members of the local chapter of the musical sorority, Sigma Alpha Iota, in which Mme. Fremstad holds membership from Ann Arbor, Mich., were guests of the singer at the recital. An interesting feature was that there were those in attendance who had heard Mme. Fremstad sing when a very young girl, before she had studied

abroad, and who distinctly remembered the pleasure it gave them at that time.

One of the largest audiences gathered in the history of the Matinée Musicale (which is the largest musical club in Nebraska) met at the Temple Theater Monday afternoon to hear a program given by Mrs. Frederic Paetzold, soprano; Louise Zumwinkel, pianist, and Marjorie Anderson, accompanist. Mrs. Paetzold, an active member of the Schubert Club of St. Paul, was warmly welcomed in Lincoln, her former home. Mrs. Paetzold's voice was lovely in quality, and her interpretations called forth high praise. Her program was made up of compositions by Mozart, Schubert, Richard Strauss, Mulder, de Fontenailles, Delibes, J. H. Rogers, Gretchaninow, Horsman, several old French folk-songs and two very pleasing compositions still in manuscript, by Richard Meyers of St. Paul. Miss Zumwinkel, a pupil of Mme. Carreño and Aronson, played with charm and delicacy.

The first monthly meeting of the Thursday Morning Musical Review was held at the home of Mrs. Thomas Callanan last week.

Mme. Cosgrave presented Irene Fleming Thurn in concert at the Lindell Hotel, on Friday evening. The program was enjoyed by a large company.

One of the most pleasing of concerts given by local artists recently was that of Homer K. Compton, tenor; Altinas Tullis, soprano; Edwin Boehmer, basso, and Hazel Williams, contralto, who presented scenes from "Faust," "Rigoletto" and "Lucia," with appropriate scenery and costumes.

Thomas Egan, the famous Irish tenor, drew a capacity house in Lincoln last week, and made a decidedly favorable

impression with his singing of ballads of the Emerald Isle.

The Alpha Chi Omega sorority at the University celebrated its thirtieth anniversary last week with a musicale in which Vera Augusta Upton, soprano; Marian Little, cellist, and Florence Malone, pianist, appeared.

The first number on the concert course of Union College, at College View, was given last evening by Sidney Silber, pianist; Carl-Frederick Steckelburg, violinist, and Mrs. Carl-Frederick, accompanist. H. G. K.

### FREDERIC MARTIN WINS APPROVAL AS RECITALIST

#### Fine Enunciation and Handling of His Voice Impressive Features of Basso's Performance

Bassos appear none too frequently in recital these days, which may possibly be due to the fact that the average audience has manifested no especial liking for this particular type of voice. Nevertheless, Frederic Martin, who gave his New York recital in Aeolian Hall on Oct. 28, succeeded, at that event, in thoroughly pleasing his audience. Two powerful attractions were being presented simultaneously with Mr. Martin's recital, and, in view of this fact, the gathering which greeted him was of surprisingly large proportions.

The veteran basso handles his voice with consummate artistry. Perhaps his finest possession is an almost ideal enunciation. What commands further admiration is the manner in which he submerges his own personality. Mr. Martin's voice is perhaps not quite as large as it has been, nor is its quality of entrancing order. But it is reinforced with superior intelligence and an uncommon amount of experience.

Haydn's "Orfeo" air, which opened, proved rather dreary, but the Mozart "Per questa bella mano" made a happier impression. Verdi's "Il lacerato spirito" was splendidly done, and the succeeding "Chanson de Vulcain" of Gounod served further to reveal the singer's versatility.

Mr. Martin's voice was gaining in power as the recital proceeded, and his second group, comprising classical and modern *lieder*, marked some of his finest work. Jensen's "Alt Heidelberg," with its quaint Wagnerian echoes, Schubert's "Wohin," Strauss's "Ich trage meine Minne" and Wolf's "Der Freund" were done superlatively. "Der Gärtner," a felicitous little efflorescence by Wolf, evoked noisy approval and was repeated.

Modern songs in English made up Mr. Martin's third group. Space does not permit comment upon each number, but mention should be made of the basso's

finest achievement's reached with Elgar's "The Pipes of Pan" and C. Linn Seiler's magnificently brutal "Venezuelan Guerrilla Song" this last, sung from manuscript.

Other American songs offered were "Goodbye Sweet Rose," by Harling; "The Wind Speaks," Grant-Schaefer; "Phyllis," Marion Bauer, and "Negro Love Song," Will Marion Cook. As an encore the basso gave "Yesterday and To-day" by Charles Gilbert Spross, who presided at the piano all evening, supplying those virtuoso-like accompaniments for which he has long been noted.

Three French songs concluded the program. The Tosti "Si tu le voulais" lies a bit too high for Mr. Martin's voice, and was encompassed only with some little effort. But the Bizet "Air de Ralph" suits his organ as though written for it, and was a triumph of mood painting. His diction in this group was well nigh impeccable, a remark which applies with equal accuracy to his pronunciation of English, German and Italian. B. R.

### A TENOR OF DECIDED TALENT

#### Ohio Audience Discovers Him in Person of Theo Carle

COLUMBUS, Ohio, Oct. 25.—London, Ohio, had a refreshing experience last Monday evening, when a song recital was given by Theo Carle, a tenor from Seattle, who is still in his early twenties and a pupil of one teacher, Edmund J. Meyer. He sang nearly twenty songs of exacting and varied character, and I predict that he will make a small sensation when he is heard in New York, if not a large one. Few native tenors are so richly endowed vocally.

The Twilight Concerts, which were so attractive at the University of Ohio a few years ago, are about to be resumed, under the direction of Alfred Rogerson Barrington, who has been appointed director of music at the University. The first of the series will be given by Margaret Berry Miller, a charming soprano who has recently come here to live, and Vera Watson Downing, violinist, who is also one of the recent acquisitions of the city. Mabel Rathbun Carle will preside at the piano.

Mrs. J. M. Bowman, soprano; Mrs. Edgar G. Alcorn, pianist, and C. W. Dowling, violinist, gave the opening program of the season at the Outville Music Club. This is the third year of this club which gives its concerts to an average attendance of 200 in a town which has but 100 inhabitants. The attendance is made up at least half from the country round about the village. The enthusiastic interest of this community in the best class of music is inspiring to Columbus music folk who frequently present the programs. E. M. S.

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## THE UNSTUDIED FACTORS OF MUSIC

Hindrances to a Clear Understanding of the Creation of Music as It Affects the Improvisor, Composer or Interpreter—Neglect of the Study of Melody and Rhythm—When Theorists Are at Fault—Misconception Concerning Counterpoint

By FREDERICK SCHLIEDER

IN the serious study of music as it is revealed in an act of improvisation and of composition, the insistent question presents itself: Why have harmony and counterpoint constituted so long the chief factors in the study of music? The student of music, after many years of harmonic and contrapuntal study, finds the object of his search almost as remote as it was in the beginning. Harmony and counterpoint are indeed distinct factors of music. But there are others, the study of which, in connection with harmony and counterpoint, would, I am sure, dissolve the feeling of uncertainty of obtaining the fruitful knowledge of music so ardently desired by both vocalists and instrumentalists. I am thoroughly convinced that a general misconception of harmony and counterpoint is responsible for our slow musical progress.

When one considers deeply the melodic and the rhythmic significance of music, be it a Bach fugue, a Beethoven symphony, a Strauss opera or a musical discourse of Debussy, the conclusion is sure to be, as far as they relate to a full understanding of improvisation and composition, that harmony and counterpoint are still in the tallow candle and the one horse shay period of our musical endeavors, or that they are not sufficient in themselves in the quest for a comprehensive knowledge of them.

Can one consider melody and rhythm unessential factors of music? In the presentation of musical material for the preparation of improvisation and composition, are melody and rhythm set aside because they are of no great importance, or is it that their entrance into music is governed alone by a discriminating Providence? Now no one will deny the existence of melody in music, or the influence of rhythm upon melodic movement. The question that arises with sufficient force as to conduct one beyond the borderline of mere curiosity is, If melody and rhythm are musical factors of importance, why is the study of them neglected?

In reply to this question I may say, that until recently melody has been thought to be purely an inspirational factor in music, and as such incapable of possessing material elements that are or ever should be explainable. Even now it is thought grossly inartistic and basely materialistic to reduce melody to constructive elements such as harmony possesses. In consequence of this notion, rhythm, a servant of melody, must needs share the sentimental position imposed upon melody, leaving both beyond the bar of necessity.

It is quite plain that the neglect of a rigid investigation as to the source of melody and that of melodic flow has given rise to a misconception as to the true mission of harmony, and a misinterpretation of contrapuntal effort.

The question may now be asked, whence came these misconceptions and misinterpretations? Primarily, from the prevalent conception of melody, and secondly, from the manner in which theorists have analyzed the classics, from which source musical materials, as presented in our text books, have been collected and stored.

### At the Altar of Melody

Let us consider melody. Melody, the chief desire in music, the insistent impulse of all musical feeling, has always been looked upon as an idol—an image to whom we offer incense and hopeful prayers. What earnest musician has not desired the possession of a definite melodic flow, and an insight into the mystery of its movement in order that he may with greater surety create, or interpret them?

Melody is truly a wonderful creation. The practice of music during the centuries has not lessened our interest in it the least. It is indeed a wonderful thing, but not too wonderful to escape the same treatment that is given to harmony, which is also a wonderful creation.

But you will say, melody is a God-given gift. Yes; so are thirst, hunger or desires of any sort. The body of man, his mind, his feelings, also wonderful crea-



Frederick Schlieder, President New York State Music Teachers' Association

tions, have not escaped the technical eye of the scientist. Can we say that their researches have been in vain or have diminished our regard for them? The more wonderful a thing appears to be, you may be assured, the greater is its obligation to the fundamental law. The more we look deeply into all great things, the more we are convinced that underlying all things there is a simple, yet powerful fundamental principle, operated upon by a fundamental law, likewise as simple. The principle may project itself over a vast area of space or time, but it still remains the same principle, and is operated by the same law.

### Law-Made Melody

Has melody a principle and a law? By all means, yes! Can melody be reduced to rules which will enable one to make melody? Certainly. Will not this melody be pedantic and uninteresting? No more than speech need be after you have studied and practised the laws of grammar. But wherein lies the beauty of this law-made melody? It lies in the obedience to, and in the beauty of the law itself. Remember, behind every beautiful thing, be it a melody, a symphony, a painting or palace, there is a law, the existence of which we forget when we contemplate the beautiful, which is the expression of the law.

Is a musical tone less beautiful because its vibrations can be accurately counted? Is a phrase less effective because it generally demands expression in four measures? Is a musical selection less satisfying because each measure contains a given number of beats? Is the sonata form less expressive because a composer follows a definite musical formula?

Consider Shelley's verses; are they less beautiful to you because each noun, verb or adjective is in its lawful place, or that each line has been poured into the mold of a definite metrical form? Cannot actors laugh and cry by knowing the technical action involved, and cause us to laugh and cry with them? A woman once said to Tennyson: "Mr. Tennyson, there is one word in one of your verses that seems to illuminate the entire poem. It is a perfect word, and its use in this particular instance must have been an inspiration." Tennyson replied, "Madam, I smoked seventeen pipes over that one word." Was that "one word" less beautiful because it was the result of the most careful workmanship and painstaking artistry?

Let us take still another example. Is the peach less delicious because men produced it from the apricot, or a chrysanthemum less attractive because man transformed it from the common dog-fennel? Did you know that God never created a double flower? This is man's work in practicing a few simple laws in their relation to the reproduction of vegetable life. May I now ask: If we use a few simple laws in the making of melodies, will they become, thereby, less beautiful? By all means, no! But you will say: We have the chrysanthemum to prove its origin, but not so the melody. One needs but to study the figured chorales of Bach. Bach left no written rules behind him, nevertheless he obeyed rules

reverently. He lost the consciousness of rules in a higher expression of musical feeling which we shall everlastingly possess. Listen to his figured chorales. No melodic rules appear. Measure after measure of unexcelled beauty enters our ear, but not one rule is suggested to the mind. But they are there nevertheless.

Melodies, whether they move against one another, as in the fugue, or move in a single succession of tones, as in other forms of composition, have their source in harmonic fundamentals, created by the harmonic sense, or expressed audibly as a chord body. Melody after melody may be created from any harmonic fundamental. If the laws of any harmonic fundamental are obeyed, one may do as he pleases melodically. The melodic possibilities of each harmonic fundamental are as varied as the leaves upon the trees in summer. The trunks remain rooted, the branches develop, but the expression of the tree in the form of leaves and fruit goes on year after year. A tree trunk does not make leaves or fruit—it is only a means through which they are produced. Harmony does not make melody—it is only a means through which it seeks satisfying expression.

Consider melody as possessing constructive elements, and one will be able to discard many useless harmonic ideas, in the belief and practice of which a clear and convincing basis for improvisation and composition has been impossible.

### Theorists at Fault

The second reason for harmonic misconception is caused by theorists. They have deduced formulæ from classical musical literature without considering the melodic factor. Chords, chords, nothing but chords. Wherever tones were caught in a perpendicular line, a chord name was found for the harmonic effect produced. It was then noted as a chord personality, and placed with other harmonic effects between the covers of a text-book. Composers did not conceive their music in that fashion. Why should we analyze their music in such a manner?

Bach, whose music is seemingly intricate and involved, whose melodies weave a splendid harmonic texture, changes his harmonic fundamentals but little in each measure. Many chord sensations may be experienced, but Bach did not conceive them as chord personalities. These chord sensations are the effect of polyphonic movement of melody, based upon simple harmonious fundamentals. If we study the harmonic fundamentals of Bach's music, and not the simplicity of their progression, the awe and wonder that the masters of polyphonic writing have inspired will speedily vanish.

A more effective procedure in the analysis of the musical works that have served as models for the musical materials in our text-books would have been, first, the search for the chief factor in musical expression; and secondly, the study of the source, means and ways of expressing it.

Musical material presented in the light of knowledge thus gained would be apprehended and practised with greater force, to the end that improvisation and composition would not remain so much a matter of chance, but would, on the contrary, become a matter of serious effort only.

### Misconception of Counterpoint

This brings me to the last thought in connection with my subject, namely, the misconception concerning counterpoint. Counterpoint is seemingly a dry subject for study. It is however, exceedingly interesting when considered as the melodic factor in music.

Counterpoint is a movement of melodies in harmonic accord one with the other. This is true of all music. Every tone of a harmonic fundamental is a potential contrapuntal factor. Whether we employ four melodies in a musical movement, or use but one, is a matter of choice, not a necessity. The difference between the work of Bach and that of Mozart and those after him lies only in the treatment of melody. In the former, melodies are treated strictly, while in

the latter, melodies are treated freely.

Before going farther, let me read what an authority has to say concerning counterpoint:

"Counterpoint is neither the preamble nor the complement to studies in harmony, though it is often so regarded.

"In what respect does counterpoint differ from harmony?

"In harmony (as we have recently seen), there is a material ready made to begin with, namely, chords; these we combine, modify, link together—but they are always chords.

"Counterpoint, on the other hand, recognizes nothing of this kind; it begins with the mere note, and it associates one note to another or to several others without consideration of the chord thus formed, taking account only of the relation between these notes, that is to say, the interval. To combine notes one with another is its essence and aim; hence its name: note against note, point against point, *punctum contra punctum*. The chord is not a personality to the contrapuntist; he takes no heed of its name or its existence, and considers notes only in respect to their reciprocal distances, their consonance or dissonance, and their affinities."

Counterpoint not a part of harmony? Who ever heard of such heresy? One might as well say, speech has no relation to ideas, or rain no relation to the clouds from which it falls, or daylight to the sun! Harmony not the inseparable portion of counterpoint! If the harmonic law is the basis of all music, and if melody is the chief element of music, and if all counterpoint is melody, how can one escape the conclusion that counterpoint is based upon the harmonic law?

The issue of the first melody from the lips of a human being was contrapuntal in nature, for every tone of this first-born melody stood against an harmonic fundamental, asserting itself within the harmonic sense even though shapeless and chaotic.

From the beginning of counterpoint, from the conception of the first melody, a definite expression of musical harmony began. The development of counterpoint proves this. Was it not by countless experiments in tonal adjustment, later aided by the invention of a keyed instrument, that tones which blended well and produced consonant and harmonious effects very slowly formed into a concrete system now called harmony? Whether we employ the first, second, third, fourth or fifth, species of counterpoint, in two, three, four or more parts, an harmonic fundamental is unquestionably present. Rules may suggest the use of certain intervals in the strict treatment of contrapuntal figures, but the existence of such rules in no way proves an absence of a harmonic association.

### Counterpoint and Melody

Now, if harmony is the basic law of all music, and melody and rhythm complete the circle, what relation does counterpoint hold to music? Counterpoint, as I see it, is a method of creating a musical movement of tones between harmonic bodies, sounded or suggested. How does the result differ from melody? Used in the strictest sense, counterpoint may mean the musical handling of a fugue or canon, but as to the part counterpoint plays in the musical scheme, it is to all intent and purposes a method of inventing melodies—melodies that may be employed against one another, or just the single melody of four or eight measures that announces the subject of any fugue or canon. Contrapuntal association in the form of melodies, it must be remembered, is a matter of choice, not one of necessity.

The perplexities confronting an act of composition and of improvisation can be made to vanish when counterpoint is reduced to the melodic factor of music, when the origin of melody is ascertained, when the rhythmic control of melodic movement is properly sensed, when the melodic possibilities of harmonic bodies are practised, when the harmonic possibilities within the harmonic law are rooted in the harmonic sense.

When all these are bound together and practised to express a worthy feeling, the result is good music.

### New Compositions by Arthur Troostwyk

Arthur Troostwyk, the New Haven composer and representative of MUSICAL AMERICA, has written several new compositions during the last few months, among them being "My Little Boat," which had its first hearing in Philadelphia recently at a private concert; "We'll go no More A-Roving," dedicated to Christine Miller, and a Caprice-Couverture.

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## KURT AS ALTSCHULER SOLOIST IN BUFFALO

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Mrs. Smith's Series

BUFFALO, Oct. 27.—The New York Russian Symphony Orchestra, Modest Altschuler, conductor, gave a concert in Elmwood Music Hall the evening of Oct. 18, under the direction of A. A. Van de Mark, the Lockport manager. The orchestral numbers consisted entirely of compositions by Russian composers and read as follows:

Symphonic Suite, "Sheherazade," Rimsky-Korsakoff; Two Caucasian Sketches, Ippolitoff Ivanoff; Andante Cantabile, Tschai-kowsky; Serenade, Arensky; Plaintive "Prince Igor," Borodine; Indian Song from "Sadko," Rimsky-Korsakoff (the two last numbers arranged by Conductor Altschuler); Dance of Fairy Dolls from "Nutcracker Suite," Tschai-kowsky; Marche "Slav," Tschai-kowsky.

This unusual program aroused great interest, culminating in many demonstrations of appreciation throughout the evening. The playing of the orchestra was notable for its unity, its wealth of tone color and its virility. Among the able players of incidental solos were Jacob Altschuler and Peter Strano.

Mme. Melanie Kurt, dramatic soprano, was the soloist of the evening. Her program numbers were the "Ah, Perfido" aria of Beethoven and the "Liebestod" from Wagner's "Tristan und Isolde." The Beethoven air, ungrateful as it is, gave the singer an excellent opportunity to display the opulence and range of her voice, poise and authority and fine musicianship. The "Liebestod," however, proved a more grateful vehicle for the singer's talents and in its delivery, she brought to bear a seemingly inexhaustible wealth of tonal beauty and an eloquence of dramatic appeal, that brought her round after round of applause. Mme. Kurt was obliged to sing two encores, songs of Brahms, for which she played her own accompaniments. The orchestral accompaniments for the arias were played effectively.

Mrs. Mai Davis Smith's series of subscription concerts began auspiciously Tuesday evening, Oct. 26, in Elmwood Music Hall. Geraldine Farrar, assisted by Ada Sassoli and Reinald Werrenrath, gave a recital program of interest and novelty. Miss Farrar chose to sing German *lieder* and French and Russian songs, among them being some very interesting ones rarely heard and some that were heard for the first time here. She scored her greatest success in the French songs, which she sang with impeccable enunciation and great charm. She was enthusiastically received, recalled many

times and compelled to sing several encores, chief in interest being the "Habenera" from "Carmen." This number she sang with compelling charm, and she was recalled many times after it.

Mr. Werrenrath's art is of the kind that compels the deepest respect and admiration. He was in fine voice and in the air, "Vision Fugitive" from Massenet's "Hérodiade," German songs by Wolf and Brahms and English songs by Elgar, LaForge, Deems Taylor and Morris Class, he displayed his unusual gifts of mind, temperament and musi-

cianship in a thoroughly convincing manner. He scored an unequivocal success, was recalled times without number and sang several encores, chief in interest being "Danny Deever."

Ada Sassoli also scored with her harp solos. Her art has broadened since she was last heard here and she plays her chosen instrument in virtuoso fashion. She was heartily applauded and granted encores. So beautiful were the accompaniments played by Richard Epstein that they really seemed an integral part of the songs. F. H. H.

## A Chamber Music Trio Composed of Father, Son and Daughter



The Sittig Trio. From Left to Right, Frederick V. Sittig, Pianist; Gretchen Sittig, Violinist, and Edgar Hans Sittig, 'Cellist

A NOVELTY in the concert world this season will be the performances of the Sittig Trio, consisting of a father and his two children. Mr. Sittig is the pianist, his daughter, Gretchen, a pupil of Theodore Spiering, is the violinist, and his son, Edgar Hans, is the 'cellist. The three spent nine weeks this summer at Mohonk Lake, N. Y., where they played a large number of concerts. They also appeared at Twilight Park, Lake Placid, Minnewaska and Ocean Grove, in the last named place at the children's festival before an audience of 10,000 persons. Among the celebrated persons who heard them this summer and who complimented them upon their performance were Mar-

cella Sembrich, Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra, Theodore Presser and John Hattstaedt.

### FRANCIS INGRAM'S SUCCESS

Popular Contralto Given Warm Welcome at Nashville Recital

NASHVILLE, Tenn., Oct. 26.—A big success was won by Francis Ingram, contralto of the Chicago Opera Company, when she appeared Monday evening as the first recitalist on the Ward-Belmont Artist Course, under the local direction of Charles Washburn. Seldom is a singer greeted with such admiration and enthusiasm as Miss Ingram's superb art demanded from the first song on her program through the singing of two encores insisted on after the final number. Three encores were given during the evening, and two songs, "Vous dansez Marquise," Lemaire, and "By the Waters of Minnetonka," Lieurance, were so enthusiastically applauded they were repeated.

The program included a group by Marcello, Gluck and two Old English songs, followed by songs by Ruckauf, Brahms, Hugo Wolf and Strauss; an Aria from "Orfeo," Gluck; a group by Debussy, Lemaire, Massenet and Moussorgsky, closing with Sidney Homer's "Sing to Me, Sing," "By the Waters of Minnetonka," Lieurance; "The Cry of Rachel," Mary Turner Salter; "I Know My Love," Old Irish, and "Peace," by Gertrude Ross. E. E.

Marguerite Sylva sang *Carmen* again at a special performance not long ago at the Paris Opéra Comique, where she served her apprenticeship in serious opera.

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## SUCCESSFUL DÉBUT FOR MAY PETERSON

Warm Approval of New York's  
Critics Won by Soprano's  
Voice and Art

May Peterson, the American soprano, who gave her first song recital at Aeolian Hall, New York, on Thursday afternoon of last week, is a singer of engaging talents. She has in her favor youth and decided charms of personal beauty, and, in addition to allurements of face and form, a pure, fresh voice of lyrical cast. The program related her connection with the Opéra Comique in Paris, where she also passed some time as a pupil of Jean de Reszke. Last week she essayed a list of songs, ranging from two Mozart airs of extreme difficulty and Handel's "Care Selve" to *lieder* of Schubert, Schumann, Brahms, Erich Wolf, French songs by Widor, Chausson, Rhene-Baton, Koechlin and Hüe and American ones by Victor Harris, La Forge and others.

Not until she reached her French group did Miss Peterson appear to best effect, though the earlier numbers had commendable interpretation. But in such things as Rhene-Baton's "Il pleut des pétales de fleurs," in Widor's "Contemplation" and Koechlin's "Aux temps de fées," she showed an easy command of the fundamentals of their style, refined taste and skill in the evocation of a mood. So pleased were her hearers with her poetically delicate delivery of the Rhene-Baton and Koechlin songs that they insisted upon a repetition of each.

Authority of style, perfection of legato and feeling for broad-flowing contours, indispensable to the noble Handelian air are qualities that will undoubtedly be added, in time, to Miss Peterson's artistic equipment. Public favor was accorded her for her interpretations of Mozart's "Alelujah" and "Ah che amando," Brahms's "O wüsst ich doch den Weg zurück" and Erich Wolff's somber but exceedingly fine "In einem Garten," the last of which was encored. Victor Harris accompanied her sympathetically.

What other New York critics thought of Miss Peterson's performance:

She was listened to as a newcomer, who immediately created a predisposition in her favor by a charming appearance and manner, and confirmed it in increasing measure as her recital proceeded by the disclosure of a voice and style of unusual beauty and a truly artistic nature.—*The Times*.

Miss Peterson's voice is beautiful. It is a rich and full bodied soprano, of which the whole medium scale is even, well placed and of truly musical timbre. One can listen long to such a voice, especially when it is used with interpretative skill. That Miss Peterson had such skill she conclusively proved in her German and French songs. All were well sung, with variety of mood, with delicate coloring of tone and with intelligence.—*The Sun*.

Her voice is of great purity and evenness of timbre. She used it discreetly, yet when the time required it, it showed ample power and even brilliancy. Her use of mezzo-voice was especially commendable, and throughout the program she gave evidence of a fastidious taste and a just perception.—*The Tribune*.

Miss Peterson, in addition to a charming personality, possesses a voice of remarkable beauty. It has dramatic possibilities and also is effective in lyric singing. It is powerful, but also capable of being used with fine effect in pianissimo work.—*The Herald*.

She proved, in short, that she is not only a singer of unusual talent, but a finished artist.—*The Press*.

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## DENVER ORCHESTRA AN IMPROVED BODY

Kreisler Soloist with Philharmonic  
in Its First Concert of  
the Season

DENVER, Oct. 23.—The first concert of the season in the Denver Philharmonic series, with Fritz Kreisler as soloist, held last evening at the Auditorium, attracted an audience the size of which should be cheering to everyone interested in the musical life of the city. The vast hall was almost entirely sold out. The program as presented by the orchestra and Mr. Kreisler was entirely worthy of such an outpouring.

Mr. Tureman has increased his orchestras to sixty-five pieces, the increase of numbers being mainly in the string choir, with the result of a greater purity and buoyancy of tone. As may be expected under conditions of intelligent direction, the players become a more cohesive and responsive band from season to season and concert to concert. The performance last evening seemed to me quite the most satisfying that I have ever heard by a local orchestra. Indeed, the playing of Beethoven's beautiful "Coriolan" overture, which opened the program; of the orchestral part in the Concerto and of Bizet's charming "L'Arlésienne" Suite was so satisfying that one could forget the "local orchestra" qualification and thoroughly enjoy it, with out reference to a geographical condition. The "Siegfried" Sword Song with which the program closed, was less satisfying, but this was due principally to the fact that Wagner's score calls for a much larger orchestra. Director Tureman reveals a constant growth in musical grasp and in the mastery of his forces. He is vindicating in a striking manner the judgment of those who placed the musical destinies of the Philharmonic Orchestra in his hands.

Fritz Kreisler was already known in this community, as he is in most cities of the world, as a master violinist, and his appearance on the stage last night was the signal for spontaneous and long-continued applause. His slight limp, and the soldier attitude as he faced his audience, brought home to every mind the hazards that he has faced since his last appearance, and there seemed in the applause something of thanksgiving that this great artist, with the power to give so much pleasure to his fellow men, had escaped without more serious injury.

Beethoven's noble Concerto has been twice played here with the Philharmonic in recent years—once by Thibaud and once by the late Morris Bezman. Kreisler's interpretation differed from that of either of his predecessors, and opinions would differ as to which conception was preferable. Certainly Mr. Kreisler gave its phrases with wonderful beauty

of tone and the authority that one feels in his every utterance. He was most fortunate in having so discreet and responsive a director as Mr. Tureman in charge of the orchestra. There was never in the orchestral part of the concerto an instant's hesitation in attack nor any time when the balance of tone was not favorable to the solo instrument. The handshake of gratitude given Mr. Tureman by the soloist was well deserved.

Later in the program Mr. Kreisler, accompanied at the piano in a wonderfully effective manner by Carl Lamson, played a group of smaller works, with the superlative art that marks him apart from his contemporaries. The audience recalled him again and again, and he added as encore numbers his own favorite Venetian Serenade and the Dvorak Humoresque.

### Sorrentino's Southern Tour Opens Successfully

Umberto Sorrentino, the Italian tenor, who left New York on Oct. 15 for his Southern tour, appeared successfully on Oct. 18 in Richmond. With him are Josephine Gilmer, soprano, and Frank Braun, accompanist and pianist. Their program contains arias and duets from such operas as "Manon," "Aida," "Bohème" and "Martha," as well as songs by American and foreign composers. At the opening concert Mr. Sorrentino won immediate favor and was obliged to repeat the "Rêve" from "Manon," H. T. Burleigh's "Just You" and Billie's "E canto il grillo," so enthusiastic were his hearers. Miss Gilmer's singing of the "Tosca" aria, "Vissi d'arte," won her many recalls, while Mr. Braun's solo numbers, as well as his accompaniments, were much appreciated.

### Sara Gurowitsch, 'Cellist, in Morristown Concert

Sara Gurowitsch, the well-known young 'cellist of the Music League of America, was the soloist last Friday at the opening of the season of the Friday Evening Club in Morristown, N. J., when she appeared together with Bruno Huhn and a quartet of soloists. Miss Gurowitsch played the Popper Polonaise, "Song of India" by Rimsky-Korsakow, and Davidoff's "Am Springbrunnen." The 'cellist was very well received and was obliged to respond to the enthusiastic applause with several encores.

### Organist Sherrard Gives Recital at Johnstown, Pa.

JOHNSTOWN, PA., Oct. 23, 1915.—Robert Andrew Sherrard, the new organist of the First Presbyterian Church, on Oct. 21 gave an interesting organ recital, ably assisted by Mrs. Wilbur K. Endsley, contralto. His program included the Tours Fantasia in C, Edward F. Johnston's "Evensong," Allegretto of Wohlstenholme, a transcription for organ of the "Pilgrims' Chorus" from "Tannhäuser," and several compositions of Alexandre Guilmant. All were met with much applause on the part of the large audience.

### Orchestral Engagements for Winnie Pyle

Winnie Pyle, the young piano virtuoso, artist pupil of Alberto Jonás, the eminent Spanish pianist, who was recently elected member of the faculty of the Von Ende School of Music, will appear as soloist with the New York Philharmonic Orchestra, under Josef Stransky at Middletown, Conn., Nov. 5, and at Minneapolis, with the Minneapolis Symphony Orchestra in January.

### An Education in Itself

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Pittsfield, Mass., Oct. 19, 1915.

## ALL CANADIANS IN TORONTO FESTIVAL

High Degree of Artistry Displayed  
by Soloists in Two Days'  
Concerts

TORONTO, CAN., Oct. 29.—The All-Canada Musical Festival, which took place in Massey Hall on Oct. 22 and 23, demonstrated that beyond a doubt Canada's home talent will bear comparison with any other. The event, which was under the patronage of the Duke and Duchess of Connaught, brought out the following splendid native artists: Pauline Donalda, soprano; Paul Dufault, tenor; Djane Lavoie-Herz, pianist; Margaret Keyes, contralto; Evelyn Starr, violinist; Winnifred Bambrick, harpist, and Lucille Collette, violinist. Several of these artists were heard for the first time in Toronto.

Mme. Donalda's début here was ushered in with the "Jewel Song" from "Faust." Her voice is rich and warm in quality, and won immediate favor. Mme. Donalda's singing of the "Habanera" from "Carmen" and of a group of songs also evoked prolonged evidence of the audience's pleasure.

Paul Dufault, whose first appearance here this also was, revealed a pliant, virile and lovely tenor voice. Especially excellent was his enunciation. He sang "Bois Epais," "A Spirit Flower," "Menteuse Chérie," "Bluet D'Amour" and "Sylvain" with artistry such as has never been surpassed here. Mme. Lavoie-Herz, the pianist, is a native of Toronto. Her insight into Liszt's massive B. A. C. H. Fantasia and Fugue, and shorter numbers by Chopin, Blumenfeld, Brahms and Scriabine, was always evident. Add to this her noteworthy technique, and some conception of Mme. Lavoie-Herz's pianistic powers may be gained.

Miss Starr was heard in Corelli's "La Folia," a Minuet by Beethoven and the second and third movements of the Men-

delssohn Concerto. The violinist's reputation had preceded her, but she sustained and even added luster to it by her work at these concerts. Miss Bambrick proved one of the finest harpists ever heard here. She played numbers by Pinto, Loukine and Grodski.

Enthusiasm of the most genuine order greeted Miss Keyes's offering. Her fine contralto was heard to real advantage on the second evening, the only occasion on which she appeared. She sang an aria from "Orpheus," the gavotte from "Mignon," "O Notte o Dea del Mistero" and "Agnus Dei." Lucille Collette also appeared only on the second evening. She offered two movements from Bruch's G Minor Violin Concerto. Her tone is refined and very beautiful and her technique is also admirable. Viggo Kihl, the Danish pianist, played exceptionally good accompaniments.

To Max Sanders, manager of the Sanders Concert Bureau, is due a great amount of credit for taking the initiative in the exploitation of Canadian talent and carrying through so large a project with such success.

### Large Audience and Plentiful Applause for Hempel in Kansas City

KANSAS CITY, Mo., Oct. 23.—Frieda Hempel, the famous Metropolitan soprano, opened the Fritsch Series as well as the musical season in general with a recital in the Shubert Theater on Tuesday afternoon. She was greeted by an audience that filled the theater and presented a program which embraced mostly German *lieder*. She was applauded with enthusiasm and sang several encores. Samuel Chotzinoff was a most efficient accompanist.

### Music Pages in Newspapers

(From the Cedar Rapids "Republican")

The Muncie (Ind.) Press has begun a page of music comment and news. The first copy contains in full the editorial from MUSICAL AMERICA commented upon in these columns a few weeks ago, "Cedar Rapids Journalistic Spunk." If all the cities the size of Cedar Rapids and Muncie could be stirred every week by a page upon matters musical, they would gain an impetus toward the realization of our dreams of musical America.

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## CONDUCTS ORATORIO AT ORGAN CONSOLE

Charles Gilbert Spross Presides  
Over Stirring "Creation" at  
Poughkeepsie

POUGHKEEPSIE, N. Y., Oct. 28.—Under the direction of Charles Gilbert Spross a performance of Haydn's "The Creation" was given in the First Presbyterian Church on Monday evening, Oct. 25. Mr. Spross had trained a chorus of 100 voices and brought on from New York City as soloists Marie Stoddart, soprano; Dan Beddoe, tenor, and Wilfred Glenn, bass.

An innovation in the production of an oratorio was made by Mr. Spross by moving the console of the organ so that it stood in the center of the platform and having the chorus seats built up in front of him, so that he faced them as he sat on the organ bench. In this way it was possible for him to act both as organist and conductor. The results obtained with the chorus spoke well for this method of procedure. The old Haydn work sounded as fine as ever and the chorus acquitted itself with great credit to itself and to Mr. Spross.

Miss Stoddart sang her music with taste and charm, scoring in the familiar air, "With Verdure Clad." Mr. Glenn carried everything before him with a delivery of the noble music assigned the bass that was masterly in every sense. He voiced the varied moods which the composer has allotted to him in a most complete manner and made his solos tellingly effective. For Mr. Beddoe there was warm approval, for his singing was of a high order and characteristic of this popular tenor at his best. His singing of "In Native Worth" was memorable.

At the close of the performance Mr. Spross was congratulated by many in the large audience who realized what work was entailed in the preparation of this oratorio.

### JOINT SONG RECITAL

Reed Miller and Nevada Van der Veer  
Please Columbia University Audience

Reed Miller, tenor, and his wife, Nevada Van der Veer, contralto, were heard in a joint-recital in the Horace Mann Auditorium, New York, under the auspices of Columbia University last Saturday evening.

In the duet from the first act of the "Jewels of the Madonna" the singers scored heavily and later in duets by Schumann and Falchi. Mme. Van der Veer's songs included Wiedeman's "Ozymandias," Cornelius's "Erwachen," Franck's "Le Mariage des Roses," Schlieders "Chanson du Vent," F. Morris Class's individual "The Unremembered," Cyril Scott's "Blackbird's Song" and "Waiting" and Hawley's "In the Deeps of the Daisies." She interpreted these with remarkable insight into their content and with a quality of voice that was admirable. Her reception was a rousing one.

Mr. Miller offered a group of songs by Strickland, Wolf and Brahms and later the old English "Drummer Boy"; C. Linn Seiler's "Shamrock"; Noble's "My Love" and Lemare's "The Bells of Rheims." His singing won the favor of his hearers at once and was marked by splendid tone and musical feeling. Frances Foster played the accompaniments efficiently.

### MORRISEY—GLENN RECITAL

Contralto and Basso Heard at Their  
Best by New York Audience

An hour of music was given by Marie Morrisey, contralto, and Wilfred Glenn, basso-cantante, artist-pupils of Dudley Buck, the Aeolian Hall teacher of singing, at Mr. Buck's studio, on the evening of Oct. 29.

Miss Morrisey's numbers were the aria "O Mio Fernando," from Donizetti's "La Favorita"; "The Star," by Rogers; "My Dream," Buck; "The Rosy Morn," Ronald; "Morgen," Strauss; Secchi's "Lungi dal caro bene," "J'ai pleuré en rêve," by Hüe, and Grieg's "Lauf der Welt." She displayed a voice of fine quality and a thorough understanding of the content of each composition as well as charming personality. So insistent was the audience after her last number that she gave Homer's "Banjo Song" as an encore.

Mr. Glenn's offerings were Mendels-

sohn's "I am a Roamer," "The Seraglio's Garden," by Sjögren, Handel's "Hear Me, Ye Winds and Waves," Verdi's "O, tu Palermo," "The Horn," by Flégier, "To Anthea," by Hatton, "If I Could Know," by Westgate, and an old German song, "Down Deep Within the Cellar." Mr. Glenn's voice is of extreme beauty and wide range and he knows well how to handle it.

Miss Morrisey and Mr. Glenn were heard in two duets, "It was a Lover and His Lass," by Walthew, and "Ah! Love Open for Us Thy Pinions," by Palicot. Both these numbers were given with the same amount of distinction that characterized the rest of the program. The accompaniments were played most ably by Elsie T. Cowen.

### FRESHMAN IN CORNELL CHOIR

Unusual Honor for Jean Scheffer, Pupil  
of A. Y. Cornell



Jean Scheffer, Contralto, a Pupil of A. Y. Cornell, Said to Be the Only Freshman Who Has Ever Made the Vesper Choir at Cornell

A young American contralto, Jean Scheffer, a pupil of A. Y. Cornell, has proven again that tradition can frequently be discarded. In her case it was her own overcoming of a custom that had prevailed at Cornell University.

On arriving in Ithaca as a freshman she was told when she asked about entering the advanced Vesper Choir of Cornell University that it was useless for her to apply, as no freshman had ever been admitted to it. She persisted and sang for the musical director, immediately after which he gave her a card to the dean marked, "perfectly competent." After an interview with the dean she was admitted as a member.

Membership in the Vesper Choir is limited to one hundred singers and is made up of advanced pupils of the Ithaca Conservatory, musical members of the Cornell faculty, and members of the student-body who have had musical training. Miss Scheffer, through gaining this admittance, is also aided with some credit toward her degree. She has also been engaged as a result of it to sing in the quartet at the Unitarian Church in Ithaca.

Miss Scheffer's vocal studies have been made entirely at the A. Y. Cornell Summer School of Vocal Instruction at Round Lake, N. Y., which she has been attending for three summers.

### Louisville Organist Makes His Début as a Singer

LOUISVILLE, Oct. 30.—A most interesting vocal recital was given at the Baldwin Concert Hall last evening by Mrs. Jessie Bowman Webb, soprano, and Agnew Demarest, tenor. This was the public début of Mr. Demarest, who has been known heretofore as one of the prominent organists of the city, but who has of late years given much attention to the cultivation of his voice. This training has developed a tenor organ of most pleasing sweetness and considerable volume, and the intelligence of the finely trained musician is at all times apparent. Mr. Demarest was suffering from throat trouble upon this occasion, but pluckily went through his program, and, despite this handicap, made a decidedly agreeable impression. Mrs. Webb, probably Louisville's most prominent soprano, sang with her usual charm, and again proved her sterling worth as an artist. Beautiful accompaniments were played by Mrs. Katherine Whipple Dobbs. H. P.

## IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

At the Wanamaker Auditorium, Sergei Klibansky's artist-pupils gave a thoroughly enjoyable recital on Oct. 25. Appearing on the program were Genevieve Zielinska, Valeska Wagner, Amelia Miller, Grace Daniels, Marie Louise Wagner, Jacques Sears and Alwin Gillett, assisted by Thurston Noë, organist, and Claire Rivers, accompanist. The work of these young singers showed ease and poise of manner, clear tone quality and good sense of interpretation. Marie Louise Wagner in the "Dich Theure Halle" from "Tannhäuser," and in a group of four songs, used her beautiful voice with remarkable brilliance and comprehension. Mr. Gillett sang easily and naturally, with excellent diction, and was obliged to repeat "The Irish Diplomat," a manuscript by Mr. Estill, who accompanied him. The splendidly vigorous and sympathetic accompaniments of Miss Rivers added much to the charm of the recital.

The department of music in Columbia University is offering this year a new course entitled "Orchestral Instruments and the Manner in Which They Are Employed in the Modern Orchestra."

The course is given by Professor Rubner, head of the department of music, and is designed to illustrate the methods of the famous composers for the sym-

phony orchestra. By means of the stereopticon, illustrations from famous scores are projected upon a canvas before the students and various combinations and tone-color effects are explained. Players upon the various instruments are present to perform passages from the scores and the hearers have the opportunity of becoming acquainted with the timbre and technical possibilities of the modern orchestral instrument.

Bruno Zirato, a young Italian who has been in this country for a number of years, is teaching Italian at his studio in East Thirty-eighth Street, New York, devoting himself particularly to singers who are studying Italian rôles.

J. Uly Woodside, baritone of Genda Springs, Kan., who is working in the Haywood Vocal and Operatic School, has been engaged at the Chapel of the Intercession, Broadway and 155th Street for four Sundays as special soloist.

The second recital of the season by pupils of Mme. Regina de Sales took place last Monday evening at Mme. de Sales's studio in Carnegie Hall. Twelve pupils took part in an interesting program, doing some exceptionally praiseworthy work in several ensemble numbers.

### GILBERT MUSIC IN CONCERT

Misses Beddoe and Gunn and Other  
Artists in East Orange Program

EAST ORANGE, N. J., Nov. 1.—Russell Snively Gilbert, who composed the prize-winning song for the Music Festival of Newark, held last May, gave a concert, including many of his compositions, in the Woman's Club House, East Orange, on Thursday evening. Assisting him in presenting his program were Viola Brodbeck, soprano; Mabel Beddoe, contralto, and Kathryn Platt Gunn, violinist.

The compositions of Mr. Gilbert comprised the following soprano solos: "Lebewohl" (the prize song), "My Beautiful Boat of Dreams," "The Owl," "The Gifts of Love," "Speed You Straight to the Sun," "A May Maiden," "A Rose Invitation," "When," "To One Young and Fair," and "The Firefly." There were two contralto songs, "Hush-a-bye" and "Life with Love," and four violin numbers, a "Berceuse," "A Dance," "Twilight," and "A Thought."

The second part of the program included the "Ah, fors'è lui" from "Traviata," and the Mozart aria, "Il Re Pastore," well sung by Miss Brodbeck; a group of Chopin, Schubert and Beach, played by Mr. Gilbert, and three German songs: "Weingartner's 'Ritterliche Werbung,'" Reger's "Waldeinsamkeit," and Strauss' "Zueignung," by Miss Beddoe. Her splendidly trained voice was at its best, and her singing aroused much enthusiasm. Miss Gunn played the Pugnani-Kreisler Praeludium and Allegro, the Schubert-Wilhelmj "Ave Maria" and Kreisler's "Tambourin Chinois" as well as performing the obligato to Miss Brodbeck's Mozart aria. She played with broad tone and considerable spirit, and her interpretations gave pleasure to her audience. She was recalled and played an added number. The audience was large and discriminatingly enthusiastic. G. A. K.

### New Washington Heights Orchestra Begins Work

The Washington Heights Orchestra began rehearsals last week in preparation for the concert which is to be given on Nov. 24 in the armory of the Twenty-second Regiment at Broadway and 168th Street, New York, for the benefit of Roman Catholic churches on Washington Heights. The orchestra, with sixty-five pieces, was recently organized and is conducted by Leo Sherman, formerly conductor of the Philharmonic Orchestra of Buda-Pesth. On Dec. 1 a concert is to be given for the Protestant churches of Washington Heights.

### Greta Torpadie to Sing at Vanderbilt Hotel Concerts

Greta Torpadie, the soprano, has been re-engaged for the Sunday evening concerts to be given throughout the season at the Vanderbilt Hotel, New York. This will be Miss Torpadie's third season at these concerts.

### RODERICK WHITE SHOWS FINE ART IN HIS RECITAL

Young Violinist Reveals More Progress  
Toward Place Among Elect in  
His Branch of Profession

At his violin recital in New York's Aeolian Hall on Oct. 29, Roderick White played in the manner of the young master that he has become. His tone is big and luscious and he manifests magnificent disdain for the display of mere superficial tricks.

Mr. White's program was neither long nor highly interesting. It opened with the second and third movements from Bruch's barren D Minor Concerto—introduced a fine second group by Dittersdorf-Kreisler, Bottesini and Haydn-Burmester, and made a bid for popular favor in groups three and four. There was little left to be desired in the interpretation of the Bruch work. Technically and emotionally it was all very satisfying, indeed. Replete, too, with admirable playing was his handling of the fine Reverie by Bottesini, and of the Haydn Menuett and Dittersdorf Scherzo. The widely loved "Indian Lament" and "Caprice Viennois" Mr. White played superbly, yet equally as noteworthy was his reading of the Dvorak Slavonic Dance in G. His playing of a daintily spun Berceuse by Townsend revealed plenty in the way of attention to subtle details. The two concluding numbers were Kreisler's version of Dvorak's E Minor Slavonic Dance and Sarasate's very difficult Spanish Dance in C.

Commendable indeed was Mr. White's resolute refusal to deform the formal design of his program by scattering it with encores. At its conclusion, however, he added three extras. Warm, even fervent, applause greeted each of this American artist's offerings. Further growth along rational lines will probably place Mr. White's art with that of the elect. At present he looms head and shoulders above the great majority of his youthful colleagues. Maurice Eisner furnished accompaniments of unvarying excellence. B. R.

### Yvette Guilbert to Give Afternoon Series

Mme. Yvette Guilbert has announced through her managers, Catherine A. Bamman, and Avery Strakosch, a series of matinées, beginning on Dec. 7, and following on each Friday and Tuesday afternoon, and a performance on Sunday evening, at the Lyceum Theater. Mme. Guilbert will give characterizations in costume, from the eleventh century to the present era.

Hans Merx, the New York baritone, was soloist in the first concert given in Belgium after the German occupation of that country. The concert took place in the Hall of the Conservatoire at Liège, with the city orchestra of Aix la Chapelle, directed by Mr. Dietrich, a soldier stationed in Liège at the time.



## FINE QUALITY IN WEEK'S CHICAGO CONCERTS

**Zeisler, Hempel, Amato, Melanie Kurt, Casals, Althouse, Tilly Koenen and Kreidler Among Distinguished Names on Recital Programs—Three Striking Features of Chicago Orchestra's Performance—Society of American Musicians Resumes Its Chamber Concerts**

Bureau of Musical America,  
624 Michigan Boulevard,  
Chicago, Nov. 1, 1915.

FOUR concerts and recitals occupied the attention of Chicago's musical public yesterday afternoon and it was a day of rare artistic values.

Mrs. Fannie Bloomfield Zeisler, at the Blackstone Theater, upheld Chicago's end in matters artistic, for our townswoman ranks deservedly high among the great musical stars of the present. It was interesting to hear her in a group of four pieces all dedicated to her by Mrs. H. H. A. Beach, Frau Signe Lund, Marie Prentner and Cecile Chaminade. The first two were ambitious compositions in the form of ballads, and the latter two shorter pieces showed a more spontaneous talent. Naturally they were all played with superlative finish.

Mrs. Bloomfield Zeisler's program—it was her annual recital—also brought forth pieces by Bach, Scarlatti, Chopin (the B Minor Sonata) and Liszt's "Rakoczy March."

A detailed criticism of Mrs. Bloomfield Zeisler's interpretation of these numbers as well as the many encores which her playing elicited would be merely to reiterate the praise which has always been accorded her.

It need only be stated that she played with great warmth, with that musical feeling and artistic finish which have placed her among the few foremost living pianists.

Frieda Hempel, the coloratura soprano, and Pasquale Amato, the baritone, both from the Metropolitan Opera House, New York, gave a joint recital at Orchestra Hall before an enthusiastic audience. There is marked resemblance between Fraulein Hempel and Mme. Sembrich both in appearance and in art. Miss Hempel has flute-like limpidity of tone, unerring vocal production and great flexibility, and, moreover, has a warmth which adds to the interpretation of her songs. She chose a long list of miscellaneous numbers as well as an aria from Verdi's "Ernani" and the "Blue Danube" waltz, by Strauss, and also sang a duet with Mr. Amato, the "Gondoliers," by Henschel.

Her singing of the "Ernani" aria and Pfitzner's "Gretel" earned a large share of applause, but an American song, given as an encore, was ill-advised.

She made a radiant stage picture.

Pasquale Amato alternated in groups of songs and shared in the success of the afternoon.

He sang with humor and jovial spirit several French chansons, and in two old Italian airs by Paisiello and Scarlatti displayed his mastery of *bel canto*. Both artists responded to numerous encores.

A more elaborate program than that given at the other concerts of the day was the one presented at the Auditorium by Melanie Kurt, soprano, and Paul Althouse, tenor, both from the Metropolitan, and Pablo Casals, the violoncellist, for the benefit of the German Hospital of Chicago.

Of these artists, Mme Kurt was a new-comer to our concert stage. In her singing of a group of Brahms and Wolf songs, she at once showed that she is one of the leading artists who have visited us this season.

Her voice has dramatic power and high range and her interpretative qualities are pronounced. She favors those songs which have emotional sweep, and in these her voice comes forth with brilliance and power.

Paul Althouse's singing of the "Celeste Aida" from Verdi's opera was accomplished with fine effect.

He disclosed a dramatic tenor voice of volume and under excellent control.

The playing of Casals (I heard an *adagio* and *allegro* from the Boccherini Sonata in A Minor) was in line with his former artistic performances in this city and that is saying that it was of the most admirable kind. He was received with much applause.

Amy Emerson Neill, a young Chicago violinist, in a recital at Central Music Hall, presented a program containing the "Symphonie Espagnole" by Lalo, the Sonata in D Minor, for violin alone, by Max Reger, the "Sicilienne and Rigaudon" by Francoeur-Kreisler, the "Preghiera" by Martini-Kreisler, and the "Polonaise Brillante," by Wieniawski.

Standing out with unusual prominence in the concert given by the Chicago Sym-

phony Orchestra, under Frederick Stock's direction, last Saturday evening, was the performance of the Bach Concerto for two Violins in D Major by Harry Weisbach and Alexander Zukowsky, the first and second concertmasters of the orchestra; a tribute to the memory of Dr. J. Henry Kappes, who died last week, in the rendition of the nocturne from Mendelssohn's "Midsummer Night" music (Dr. Kappes was a friend of Mendelssohn), and the first interpretation in Chicago, of Granville Bantock's "Orchestral Drama"—better named symphonic poem—"Fifine at the Fair."

Of the first of these performances, it may be recorded that the two violin virtuosos showed their uniformity of interpretative ideals, in their finished playing and also showed a glowing, many shaded tonal equipment and a marked technical facility. Mr. Stock reduced the orchestra to the traditional size of that of Bach's time. Both artists were copiously applauded both by the audience and the members of the orchestra.

Mendelssohn's lovely Nocturne was played with much tonal beauty by the orchestra, and the Bantock work, while by no means original, either in treatment or in thematic material, proved to be very good symphonic writing. With Browning's poem as a basis, the English composer let his fancy roam more to the materialistic than to the metaphysical phases of the story, but his translations of the varying moods of his personages is aptly conveyed in orchestral tones of clever combinations and unusual colors. He has of course, as all Anglo-Saxons have, a tendency to repression of emotion, and often, therefore, the music stops just short of an overwhelming climax.

Mr. Stock's reading of the selection was admirable as was also the spirited and noble interpretation accorded Brahms's Second Symphony, which closed the program.

### Concerts in School Buildings

The Civic Music Association announces three new series of six orchestral concerts each to be given in high school buildings. The opening concerts began last Sunday afternoon, as follows: Lane Technical High School, Commonwealth Edison Orchestra. Morgan L. Eastman conductor. McKinley High School. Guy Woodward conductor. Under the direction of Richard Wagner. Bowen High School. Leon Marx conductor.

Roberta Wilson, soprano, who has been heard in light opera, has returned to Chicago and will make her home in this city teaching and appearing in concerts.

Edna Darch, former member of the Chicago Grand Opera Company, has returned from a concert tour of the Pacific Coast. She is resuming her work with her teacher, Chris Anderson.

The ninth season of the Germanistic Society of Chicago was inaugurated last Tuesday evening, at Fullerton Hall, Art Institute, with a lecture-recital by Louis Victor Saar, assisted by Hans Schroeder, baritone. Mr. Saar's subject was "Johannes Brahms in His Songs," and Mr. Schroeder interpreted a number of the master's works in artistic style.

The visiting artist at the regular Morning Musicales given at the Ziegfeld Theater under the auspices of the Chicago Musical College, last Saturday, was the distinguished Dutch contralto, Tilly Koenen, who sang a group of songs by Schubert, Scott, Nevin, Mallinson and Delibes. In all of these, she illuminated, with consummate art, the texts of the songs. Of unusual dramatic worth was the singing of the Schubert song, "Der Wegweiser." John Doane acted as accompanist for Miss Koenen and shared in the success of the concert.

### Chamber Concert Series

Perhaps the Society of American Musicians will find that Saturday afternoons are not such convenient periods for their series of chamber music concerts as were the Sunday afternoons of last spring. Many music-lovers cannot leave their work on Saturdays, while the hour on Sunday can much more easily be spared.

The concerts were inaugurated primarily last season to encourage the younger Chicago artists and to give many who do not care to spend much money for concerts occasion to hear the best of chamber music at a nominal fee of ten cents. The five pairs of concerts given last May, at Fullerton Hall, on successive Sundays, attracted capacity

audiences, but the first of this season's concerts, last Saturday afternoon, in the same hall brought forth but a small audience, though there was an attractive program.

Of course, Fullerton Hall cannot be counted upon for this part of the year on Sunday afternoons, for Wahlfried Singer, with a small orchestra, gives two concerts there every Sunday afternoon during the winter, and there is hardly another place available so centrally located. It was suggested by one of the audience that the concerts might be given Sunday mornings.

The program last Saturday in charge of Hugo Kortschak, brought forth two movements from the Beethoven Quartet, Op. 16, for piano, violin, viola and cello, in which Jane Waterman and Messrs. Kortschak, Cesar Linden and Walter Ferner, disclosed their ensemble talents, Miss Waterman proving herself a pianist of worthy caliber.

Then followed two movements from the Gade D Minor Sonata for piano and violin, the piano part being ably handled by Mrs. Dagmar A. Harem; a group of songs by d'Indy, Taylor and Kernochan, sung with taste by George Gordon Beck, basso; George Nelson Holt supplying the accompaniments, and the Grieg String Quartet Op. 27, of which three movements were played by Messrs. Kortschak, Goldman, Linden and Ferner.

The Amateur Musical Club held its annual reception in the assembly rooms of the Fine Arts Building Monday afternoon, Mrs. Edward A. MacDowell being the guest of honor. She delivered an interesting address. A musical program was given by Mrs. Susie Burr Whyland and Lois Adler.

### Kreidler in Club Concert

Last Sunday afternoon Louis Kreidler, the distinguished American baritone, was the principal artist at a concert given at the Illinois Athletic Club. Mr. Kreidler was heard in the air, "Vision Fugitive," from Massenet's "Hérodiade," in two duets with Mrs. Miriam M. Downe, soprano, and an excerpt from "Thais," "A Forest Concert" by Schultz and in a group of songs by Rogers, Huhn and Parker. Mr. Kreidler sustained the fine reputation which he has acquired as a singer of superlative attainments. He was in fine voice. Francesco Daddi and Robert Yale Smith, pianist, were other artists on the program.

The Serge de Diaghileff Ballet Russe will come to the Auditorium, Feb. 14, for a two weeks' engagement, under the local direction of Wessels and Voegeli.

Burton Thatcher, baritone, and Naomi Nator, soprano, have been re-engaged for a third week, as soloists, at the Strand Theater.

Katherine Conlon Johnson, violinist, was the soloist at a concert given Saturday afternoon at the Auditorium Hotel by the South Carolina Colony of the Illinois Colony Club. Miss Johnson recently returned from abroad after having completed her studies with Halir and Sauret.

Bernard Dieter, pianist and composer, whose compositions are arousing considerable interest, and who is a pupil of Adolf Brune and Rudolph Reuter, gave a private performance of his new Piano Concerto last Friday afternoon at the Chicago Musical College.

### Award of Prize Withheld

The judges have withheld the award of any prizes this year in the thirteenth annual competition for the W. W. Kimball Company prize of \$100, offered by the Chicago Madrigal Club, as the compositions submitted were not up to the grade of previous years.

Raoul S. Bonanno, baritone, was heard in his first song recital of the season at the Hotel La Salle, (East Room) last Thursday evening. He was assisted by Mrs. Mabelle Church Van Alstyne, reader, and Mae Doelling, pianist.

Theodora Sturkow Ryder, pianist, had a great success in Elgin, Ill., recently when she was heard at the Elgin Musical Club, in recital. She will play at Sheboygan, Nov. 9, and at Milwaukee, two concerts, Nov. 11.

The Chicago Symphony Orchestra gave the second of its series of concerts under the auspices of the University Orchestral Association at Leon Mandel Hall, University of Chicago, last Tuesday afternoon, under the direction of Frederick Stock. The program comprised the Overture, "Othello," Dvorak; Symphony No. 2, Chausson; Suite, "Ad-

ventures in a Perambulator," Carpenter, and five Hungarian Dances, Brahms-Dvorak.

Florence Pettinger, mezzo soprano, assisted by Grace Grove, accompanist, gave a song recital at the MacBurney Studios, Fine Arts Building, Monday evening. A group of Brahms, a song cycle by S. Coleridge-Taylor and a group of American songs, including A. W. Kramer's "The Last Hour," made up an interesting program.

MAURICE ROSENFELD.

## CHICAGO OPERA SCHEDULE

### Campanini Issues Casts of Works for Opening Week

CHICAGO, ILL., Oct. 30.—The repertory for the first week of the ten weeks' season of the Chicago Grand Opera Association has been made public by General Director Campanini and will commence as already announced with "La Gioconda" at the Auditorium, Monday evening, Nov. 15, with Emmy Destinn in the title rôle.

The first week will contain besides the five subscription performances one extra evening, that of Friday, on which evening, Mme. Nellie Melba will be heard in one of her few guest appearances with the company. The list and casts follow:

#### Monday, Nov. 15—"La Gioconda"

Gioconda, Emmy Destinn; Laura, Eleanora de Cisneros; Alvisio, Vittorio Arimondi; La Cieca, Frances Ingram; Enzo, Amadeo Bassi; Barnaba, Mario Ancona; Zuone, Constantin Nicolay; Isepo, Octave Dua. Conductor—Campanini. Principal dancer—Rosina Piovelli.

#### Tuesday, Nov. 16—"Louise"

The Father, Hector Dufranne; The Mother, Eleanora de Cisneros; Louise, Louise Edvina; Julien, Charles Dalmores; Noctambulist, Edmond Warnery; King of Fools, Octave Dua. Conductor—Charlier.

#### Wednesday, Nov. 17—"Tristan and Isolde"

Tristan, Francis MacLennan; King Mark, James Goddard; Isolde, Olive Fremstad; Kurwenal, Clarence Whitehill; Melot, Graham Marr; Brangaene, Julia Claussen; A Shepherd, Hans Bechstein; A Helmsman, Desire Deffere. Conductor—Egon Pollak.

#### Thursday, Nov. 18—"Werther"

Werther, Lucien Muratore; Albert, Hector Dufranne; A Bailiff, Gustav Huberdeau; Schmidt, Octave Dua; Johann, Desire Deffere; Bruchmann, Constantin Nicolay; Charlotte, Conchita Supervia; Sophia, Myrna Sharlow. Conductor—Ferrari.

#### Friday, Nov. 19—"La Bohème"

Rudolph, Amadeo Bassi; Schaunard, Francesco Federici; Benoit, Francesco Daddi; Mimì, Nellie Melba; Marcel, Mario Ancona; Colline, Gustav Huberdeau; Alcindoro, Vittoria Trevisan; Musette, Alma Paterson. Conductor—Campanini.

#### Saturday, Nov. 20 (2.00 p. m.)—"Monna Vanna"

Monna Vanna, Marguerite Beriza; Prinzi-vale, Lucien Muratore; Guido, M. Maguenat; Marco, Gustav Huberdeau; Vedio, Edmond Warnery; Borsio, Octave Dua; Torello, Desire Deffere; Trivulzio, Constantin Nicolay. Conductor—Charlier.

## MELBA'S NEWARK CONCERT

### Soprano and Her Assisting Artists Give Pleasure to Large Audience

NEWARK, N. J., Nov. 1.—Mme. Melba and her assisting artists drew a capacity audience to Krueger Auditorium on Wednesday evening. Her voice has apparently taken on fullness in its middle and lower registers, while its upper register is as beautiful as of yore. She sang effectively the Mad Scene from "Hamlet" and the audience was quick to express its unqualified delight at her great art. There were many requests for extras, which the singer was generous in giving.

Beatrice Harrison made a deep impression with her excellent playing of the Boccherini A Major Sonata, the Cui "Orientale" and the Becker arrangement of "Walter's Preislied." Her delivery of the added Dvorak "Songs My Mother Taught Me" was of exquisite beauty. Her intonation throughout was impeccable and her bowing free from the roughness frequently observable in the work of cellist.

Robert Parker sang vigorously the Prologue to "Pagliacci," two Strauss numbers and the Tchaikovsky "Don Juan" serenade. St. John Leger was the efficient accompanist. The concert was under the local management of Frederick N. Sommer. G. A. K.

### Lada to Present Work Dedicated to Her by Glière

Three concerts by Lada, the dancer, are to be given in the Candler Theater, New York, on Nov. 16, Dec. 3 and a date early in January. The dancer will be assisted by Mme. Mieler Narodny, soprano. One of Lada's offerings will be a "Ballad Dance" entitled "Lada" and written by Glière especially for this charming dancer. It will be interpreted for the first time in America on this occasion.



## THREE BIG EVENTS IN PORTLAND WEEK

### Symphony Concert, Apollo Clubs' Program and Meeting of MacDowell Club

PORTLAND, ORE., Oct. 27.—During the past week three important musical events have taken place. On Sunday afternoon the Portland Symphony Orchestra gave the first concert of the season at the Heilig Theater. The audience was one of the most musical as well as one of the largest, the house being entirely filled and all the numbers received with appreciation.

The Svendsen Symphony in D Major, Op. 4, was the most ambitious number, and it was superbly played, all the musicians entering heartily into the spirit of the composition. In the "Ballet Music" from Goldmark's "Queen of Sheba" a splendid rendition of the 'cello solo was given by Bruno Colletti. The Liad "Une Tabatière à Musique," Valse Badinage for Woodwind, Op. 32, played by three flutes, three clarinets, campanelli and harp, was given a repetition. Conductor Christensen fully sustained his reputation as a musicianly and capable director.

On Tuesday evening at the Heilig Theater the Apollo Club made its first appearance this season. With seventy-five trained male voices supported by two piano accompanists of the ability of Edgar E. Coursen and William C. McCulloch and directed by William H. Boyer, only perfection could be expected, and the vast audience was in no way disappointed in the delightful program presented. Mme. Julia Claussen was the assisting artist and her delightful singing was an additional attraction.

On Tuesday the MacDowell Club met for the first time in the Crystal Room of the Benson Hotel and listened to a program of more than usual interest. Mrs. Thomas C. Burke gave a splendid paper on Wagner and Mme. Jeanne Jomelli sang a number of excerpts from the operas of the master. The accompaniments were magnificently played by Mrs. Burke, and Mme. Jomelli was at her best. H. C.

### Gogorza's Tour to Cover All Sections of Country

Between now and the first of January, Emilio de Gogorza will appear in Portland, Me., Baltimore, Boston, twice in Chicago, Grand Rapids, Evanston, Rochester, Albany, Providence and New York. He has also been engaged for two concerts with the Philadelphia Symphony Orchestra in December. In January Mr. de Gogorza will tour the Pacific Coast and during February he will visit the Northwestern cities. March and April will be taken up with a Southern trip through Tennessee, Mississippi, Louisiana and Texas.

### Lydia Lindgren to Join Chicago Opera Company

CHICAGO, Nov. 1.—Lydia Lindgren, the Swedish soprano, arrived in Chicago from New York yesterday to join the Chicago Grand Opera Company. Miss Lindgren has not appeared up to the present in opera, but has made extensive concert tours in Europe. Her only public appearance in this country was at a musicale in New York.

### Julia Claussen and Claude Gotthelf in Recital at Tucson, Ariz.

Alma Voedisch, the concert manager has received a telegram announcing the success of Julia Claussen and Claude Gotthelf in a joint recital at Tucson, Ariz. The telegram was from Mr. Gotthelf and read as follows: "Claussen and I had the greatest success here tonight. A splendid audience and no one ever received a greater ovation than we did."

### Concert to Aid British Wounded Given at Worcester, Mass.

WORCESTER, MASS., Oct. 31.—Clark College Glee Club gave its first concert of the season last night in Horticultural Hall under the auspices of Clan Scott, O. S. C. The proceeds will be sent to the wounded men of the English army in base hospitals on the continent. R. W. P.

Heinrich Gebhard Plays for Boston Club  
BOSTON, Nov. 1.—Heinrich Gebhard, pianist, gave a recital this morning in Steinert Hall before the Music Lovers' Club of this city, Mme. Edith Noyes Greene, president. It was the club's

opening meeting of this season, and a capacity audience greeted Mr. Gebhard. The program presented was as follows, and in its delivery he again proved to be the master of his instrument:

Rhapsodie, G Minor, Op. 78, No. 2, Brahms; "Waldstein" Sonata, Op. 53, Beethoven; "Aufschwung," "Des Abends," Schumann; Waltz, Op. 42, Impromptu, F Sharp Major, Scherzo, C Sharp Minor, Chopin; "Reflets dans l'eau," Debussy; Intermezzo, Gavotte, Gebhard; "Midsummer Night's Dream," Wedding March and Fairy Music, Mendelssohn-Liszt. W. H. L.

### THE HARP HIS BIRTHRIGHT.

#### Joseph Schuëcker Comes of Family of Virtuosi on That Instrument

One of the finest harpists who have come to this country is Joseph E. Schuëcker, now located in Pittsburgh, where for two years he has been instructor of harp at the Carnegie Institute of Technology. He is a member of the Schuëcker family, famous in the an-



Joseph E. Schuëcker, Prominent Harpist, Now Located in Pittsburgh

nals of harp-playing and composing. He is a nephew of Heinrich Schuëcker, the late harpist of the Boston Symphony Orchestra, and his father, who died in 1911, was Edmund Schuëcker, widely known as a composer of harp music and also as a harp virtuoso.

Mr. Schuëcker's studies were made under his father and also at the Vienna Conservatory, where his teacher was the late Zamara. Though still a young man, he has officiated as harpist of the Leipzig Philharmonic Orchestra, and in America as harpist of the Philadelphia and Pittsburgh Symphony orchestras and the Metropolitan Opera House orchestra. His class at the Carnegie Institute is already entirely filled for this year and he is offering a master-course for a limited number of pupils at his private studio. In addition to this work he is booked for a number of important concerts.

### Dr. Harpin's Choir Gives Cantata Ably in Worcester, Mass.

WORCESTER, MASS., Oct. 31.—John A. West's cantata, "Faith and Praise," was sung last night by the quartet and chorus of Plymouth Church, under the direction of Dr. A. J. Harpin. There was a large attendance. Mr. West's beautiful cantata lost none of its color under Dr. Harpin's capable direction. The choir was assisted by Vesta Wick, who is substituting for Grace Oakes-Bowker, and by the rest of the quartet. R. W. P.

### Beethoven Orchestra Aids Votes for Women

With an orchestra of one hundred pieces and four young women cornetists the woman suffrage party last Monday night in Madison Square Park, held its first musical outdoor meeting for the vote. A large platform had been built for the Beethoven Symphony Orchestra, and solos were given by Robert Maitland of the London Opera Company; Charles B. Bowes and Carolyn Ortman, the latter dressed as Columbia.

## NOTABLE HEARING FOR THE MUSIC OF EDWARD MARYON

### Philharmonic Orchestra, with Mr. Stransky Conducting, Produces Poem for Baritone and Orchestra at Montclair Concert— Louis Graveure Wins Triumph as Soloist

GIVING Montclair, New Jersey, what was probably the finest orchestral concert it has ever heard, introducing the music of Edward Maryon to America and presenting the baritone, Louis Graveure, to music-lovers of Montclair was the three-fold duty of the New York Philharmonic Society under the inspiring baton of Josef Stransky, when it appeared at the Montclair Theater on Monday evening, Nov. 1. It was the first appearance of New York's famous orchestra and Montclairians turned out in full force to greet them. The concert was given under the auspices of the Conservatory of Music, Antonia Sawyer manager, and brought out a brilliant audience.

The sensational success of Mr. Graveure in his recent New York recital, as already recounted in MUSICAL AMERICA, had aroused great interest in his coming to Montclair as soloist with the Philharmonic. With the orchestra under Mr. Stransky, Mr. Graveure had the honor of giving the first performance in this country of Edward Maryon's music. His offering was his Poem for Baritone and Orchestra, "Sphinx," a setting of a poem by Dr. T. W. Parsons, the composer's wife's uncle. Shortly after the arrival in America of Mr. Maryon this journal presented its readers with an interview in which some of his ideals were set forth. Mr. Maryon has labored arduously in the interim and among the works he has done is his "Sphinx." Compared with his colossal "Cycle of Life" this "Sphinx" is a smaller work, yet its content and its conception entitle it to an important place in modern music.

To speak of his music one must disregard those standards by which the music of a new composer is judged. Mr. Maryon speaks a message which carries its conviction not because of any harmonic or melodic touch that is different; one finds the use of everything that the profoundest musician of the day knows, chromaticism, whole-tonism, the most resplendent instrumentation. But it all unites to form a perfect unit, a unit which has sprung into being as a solid conception. Such fineness of instrumentation one hears rarely, such a complete mastery of the orchestra few musicians can command. The music is free, untrammelled by any bounds of tonality. Throughout it one feels a cosmic force, a force which grips one as one listens and distinguishes this music from other music of the day. Mr. Maryon has delved into the art of music with an in-

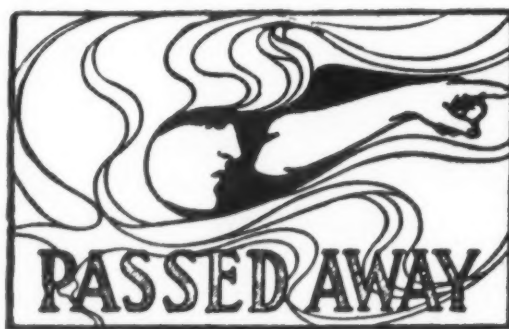
tellectual penetration that is as unique as his entire method of procedure. Mr. Stransky led his men admirably in this music, a difficult score, and respected the composer's intentions always.

As for Mr. Graveure's singing of it nothing remains to be said but that he made every measure vital and gave forth his glorious voice so that it blended with the orchestral instruments. A singer of less artistic stature than his could not have done it. He was recalled again and again at the close of the work and brought Mr. Maryon with him to share in the audience's approval. His other offering was the aria "Vision Fugitive" from Massenet's "Hérodiade." One realizes one's inability to find terms that describe or suggest adequately this great artist's singing. He combines the acme of vocal splendor with an interpretative fineness that defies criticism. When that is said there remains nothing to be added. The audience manifested its pleasure in unmistakable terms, and in response to its applause the singer added two encores in English, accompanied at the piano by Mrs. J. Harrison-Irvine.

Mr. Stransky won an ovation for his masterly conducting of Rimsky-Korsakov's "Scheherazade," in which Concertmaster Maximilian Pilzer played the solo passages beautifully. Berlioz's "Queen Mab" and the "Tannhäuser" Overture. At the conclusion of the overture, which was the final number of the program, the audience was so deeply stirred by the climax which Mr. Stransky achieved that no one moved from his seat. Mr. Stransky was called out again and again and finally had his men rise with him to share the applause. A. WALTER KRAMER.

### Grace Bonner Williams Replaces Mme. Destinn in San Francisco

BOSTON, Oct. 30.—Grace Bonner Williams, soprano, has returned to this city from the Panama-Pacific Exposition, where she met with phenomenal success when singing at the Autumn Music Festival there. Mrs. Williams was the soprano engaged to sing at the "Elijah" concert on Sept. 29 and at the Artists' concert on Oct. 2, and Mme. Emmy Destinn for the concerts of Oct. 1 and 3, when Verdi's Requiem was given. Mme. Destinn, however, was unable to reach San Francisco, so that Mrs. Williams was called upon to sing at all four concerts, and acquitted herself well at each performance, making a decidedly favorable impression by her artistic and musically singing. The San Francisco critics were unanimous in their praise of this artist."



### Henry Marcus

BUFFALO, Oct. 27.—The death of Henry Marcus, which occurred on Oct. 24, is a distinct musical loss to Buffalo. Mr. Marcus was born in Buffalo in 1870, was educated in the public schools and received his fundamental musical training here. When quite a young man he went to Berlin and was a favorite pupil of Joachim in the Berlin Hochschule. His musical talent was of superior order and he ranked as one of the best violinists in Buffalo. He was a man of kindly, sympathetic disposition and he had done much to further the cause of music here. During every tentative orchestral period he gave freely of his time and talent to further the success of the projects. For many years Mr. Marcus was identified with the Shea theaters, first as musical director and later as manager. He is survived by his widow, a sister and two brothers. F. H. H.

### Mrs. T. L. Drimmie

A dispatch of Oct. 28 from Cincinnati to the New York Morning Telegraph

says: Mrs. T. L. Drimmie, coloratura soprano singer of wide reputation, died at her home here to-day. At the age of fifteen she was awarded a gold medal by the College of Music. Her first appearance was at the old Highland House in "A Merry War." The success attending this engagement caused the young soprano to go to New York, where she was engaged by Conried in his famous production of Strauss's "Gipsy Baron." In 1894 she went to Paris, where she studied under Mme. Marchesi with such success that her London engagements included concerts with Ysaye and other noted stars. For the last fifteen years she had suffered from illness caused by a nervous breakdown.

### Jacob B. Fricker

READING, PA., Oct. 25.—Reading lost one of its best citizens the past week in the death of Jacob B. Fricker and one of the best singers among the veterans. He was one of the charter members of the disbanded Mozart Musical Union and for thirty years he was a member of the Choir of St. Paul's Memorial Church. He was 76 years old. H. W. F.

### Fred H. Meyer

MONTGOMERY, ALA., Oct. 27.—Fred H. Meyer, the violinist, passed away a few days ago after a short illness. His love for music led him into the profession of teaching, and he was affiliated with a school of music here this season. J. P. M.



## DAMROSCH REVIVES 'MANFRED' SYMPHONY

An All-Tschaikowsky Program  
Offered by Conductor—Grainger  
the Soloist

Devoted entirely to Tschaikowsky, last Sunday afternoon's New York Symphony concert at Aeolian Hall had two features of signal interest. One lay in the first New York appearance of the season of Percy Grainger; the other in the presentation of the "Manfred" Symphony. Either would have sufficed to color the event with a significance out of the ordinary and the large audience welcomed both as was meet.

Mr. Damrosch's performance of the symphony, while not to be described as a model of smoothness and finish or in any sense exhausting the inmost possibilities of the stupendous work, would merit commendation if only for the fact that it took place at all. MUSICAL AMERICA has broken many a lance for the "Manfred" in past years and missed no opportunity to take conductors to task for their deplorable neglect of it. It had the wholesome satisfaction of seeing it on one of the New York Philharmonic programs last year and was privileged to comment at length and favorably on the nature of the interpretation. But, aside from a slipshod attempt on it some seasons earlier by a mediocre orchestra, no effort to champion "Manfred" had been made since Safonoff's days.

Yet it could be made popular despite its duration (though, after all, it takes no more time than Schubert's C Major, and its length is as fully justified) if conductors would but exert themselves to reveal its beauties and grandeur to the public oftener and a little more earnestly. Tschaikowsky, after lavishing Herculean labor on it, held it in no great esteem. But Tschaikowsky could at times be as bad a judge of his own creations as he was of Wagner, Beethoven, Handel, Gluck, Moussorgsky and a few others.

The incontrovertible fact remains that the first movement of the "Manfred" Symphony ranks second to nothing by its composer—not even to the most exalted pages of the "Pathétique," while it far transcends anything in the Fourth or Fifth, of such incessant exploitation. Never is Tschaikowsky banal here, never for a moment guilty of those lapses into commonplace melodic idiom which elsewhere occasionally—yes, even in the sublime and deservedly vaunted "Pathétique"—defaces his inspirations. For all its vehement show of passion, it has a tragic nobility that is Aeschylean. Where else did its composer so ruthlessly strip bare a soul in cosmic agony as in the first movement, or with such unsparing ferocity—think of the titanic coda—paint the turbulence of a spirit in the very delirium of revolt? Or where else did he essay the mood of mystic grace reflected in the eerie tones of the almost spectral scherzo? These divisions would of themselves suffice to establish the utter greatness of this symphony. But the succeeding sections offer plenty more.

A footnote on the program remarked that in Mr. Damrosch's opinion the work did not gain by the first part of the final movement—the bacchanale in the hall of Arimanes—and that as Byron's poem contained no reference to such an incident the bacchanale would be omitted and the movement begun with the Astarte music. That such should be Mr. Damrosch's view is regrettable. To elide this section because Byron made no mention of it is about as illogical as would be the excision of Iago's "Credo" in Verdi's "Otello" on the ground that Shakespeare's tragedy contains no such speech. But more than this, whatever one may think of the quality of the orgiastic music, its omission necessarily obliterates the marvelous effect of contrast produced by the abrupt entrance of the unearthly Astarte theme. It is one of the most thrilling moments in Tschaikowsky, this sudden emergence of a melodic wraith from the mad swirl of a Walpurgisnacht, and it is of deep and subtle significance. In consequence of its suppression the *finale* suffered last Sunday. Yet even in spite of this unfortunate notion, Mr. Damrosch deserves sincerest thanks for producing the work.

After the symphony the orchestra was heard in the familiar *Andante* from the string quartet, Op. 11, and then Mr. Grainger played the B Flat Minor Concerto. Up to the present the young pianist, whom Americans have taken to their hearts with such justifiable enthusiasm,

has been heard with orchestra only in the Concerto of Grieg. The impression he produced last Sunday merely confirms anew the opinions formed last year. His performance was redolent again of all that astounding individuality that characterized it last year, of all those admired technical attributes, exhilarating rhythm and accuracy. It is flooded with sunlight, this playing, with health, bracing vigor and the unspoiled joy of life. No shadows cloud it. And in such days as these, this is the type of art that heals, refreshes and invigorates—in short, the kind that serves as sovereign tonic to the spirit.  
H. F. P.

### MR. AND MRS. MANNES GIVE A SECOND RECITAL

Saslavsky Quartet Assists Them in Performance of Chausson Concerto—  
An Unexciting Program

Mr. and Mrs. David Mannes show no disposition to let the grass grow beneath their feet. Last Monday evening they gave in Aeolian Hall their second New York recital within a little more than a fortnight and in a bare month they will give a third. Their audience this week was large enough to have surprised even their stoutest admirers. But all things considered, it cannot be said that the concert proved to be as enjoyable as the first, blame for which fact must be laid to the program which offered much less of interest. Beethoven's lovely G Major Sonata was its one thoroughly enjoyable feature, though its performance was not one of unalloyed musical charm.

The evening began with Schumann's D Minor Sonata and concluded with a Concerto in D for violin, piano and string quartet by Chausson, neither of which is the sort of music to induce enthusiastic excitement. The Schumann of this sonata is a very different individual from the Schumann of the Piano Quintet, the A Minor Quartet, the songs, piano works and symphonies—in short of the earlier Schumann whom we love. The sonata shows plentiful lack of inspiration and much tedious labor. Sincerely and earnestly as the artists played it they could not make it even moderately interesting.

Nor, despite the splendidly effective assistance of the Saslavsky Quartet, were they very much more fortunate with the Chausson Concerto. It is music of considerable pretensions but no large actual significance. It begins promisingly with bold sweep, a fine surge of motion and more or less open suggestions of César Franck. It has, moreover, some extremely fetching details. But its good points do not atone for its prolixity and diffuseness and it degenerates into wearisome mauling.  
H. F. P.

### "Faust" in Tabloid Form Offered Vaudeville Patrons

Gounod's "Faust," done in a tabloid version of five scenes with a company of twenty artists, was a feature of the program at the Palace Theater, New York, this week as the first of a series of condensations of operas. Estelle Wentworth, who was the prima donna soprano of several German companies for four years preceding the war; Salvatore Giordano, the tenor and protégé of Caruso, and Thaddeus de Wronski, the bass of the old Boston Opera Company, are principals in the production. Craig Campbell, concert and operatic tenor, also appeared at the Palace.

### Paid \$330 for Single Seat at Paderewski Recital

The largest price for a single ticket for the Polish Victims' Relief Fund recital, given by Mr. Paderewski at Carnegie Hall, was paid by the Musicians' Club of New York, of which Walter Damrosch is president. This club sent a check of \$330 for one parquet seat. The amount was subscribed by the members as a small tribute of great admiration for Mr. Paderewski and the cause for which he is devoting his genius.

### Ashley Ropps Assisting Artist in New Jersey Organ Recital

Ashley Ropps, the New York baritone, was the assisting artist at the first organ recital of a series given by Timothy H. Knight in the Westwood (N. J.) Reformed Church, on Friday evening, Oct. 29. After a splendidly executed group of organ numbers by Mr.

Knight, including Prelude in C Sharp Minor, by Vodorinski; "In the Twilight," by Harker, and Allegretto in E Flat, by Wolstenholme, Mr. Ropps sang "The Fulfilment" from "Song of Thanksgiving," by Maunder, and responded to insistent applause with Spross's "Sunrise and Sunset." Mr. Knight's second offering, Suite in F Minor, by Rogers, gave him further opportunity to display his skill in handling the new electric organ. Mr. Ropps again revealed a fine voice and mature art in a group which included the "Evening Star" from "Tannhäuser," "The Dear Old Home Is Calling," by Kingston-Stewart; Taylor's "The Island of Gardens" and "Morning," by Speaks, as an encore. The program ended with Scherzo in G by Lemaigre; "Humoresque," by Ward, and Allegro Vivace in G, by Duffill.

### SOUSA'S AMERICAN PROGRAM

His "Panama" March in First Hearing—  
—Sidonie Spero's Success

An all-American program was given by Sousa's Band at its weekly Sunday concert at the New York Hippodrome on Oct. 31. The occasion was the New York premiere of Mr. Sousa's new march, "The Pathfinder of Panama," which was written in commemoration of and played at the Panama-Pacific International Exposition, San Francisco. This march was received with the utmost enthusiasm and Mr. Sousa was forced to give several encores, which included his "Stars and Stripes Forever" and "Washington Post" marches.

Sidonie Spero, the young soprano, made her appearance in Meyerbeer's "Shadow Song" from "Dinorah," and made such an excellent impression that she gave Moussorgsky's "Hopak" as an encore. Belle Storey, soprano, was another vocal soloist.

W. J. Z.

## SCHUMANN-HEINK IN ALL HER GLORY

Great Contralto in Happy Mood  
as She Gives Annual New  
York Recital

AT no time in the past two or three seasons has Mme. Schumann-Heink's voice shown as much of its old-time plenitude, opulence and glorious lusciousness as at her Carnegie Hall recital last Tuesday afternoon. Of course this contralto holds the affections of the public in the hollow of her hand whether in her best singing form or not. The circumambient geniality and big humanness of her nature, her warm, mellow personality, the instantly communicative affection that radiates from her mere smile are qualities that would lure applause from the least susceptible and to which an emotional audience of matinee-going New Yorkers capitulates in a flash. Crowds would flock to Mme. Schumann-Heink's performances if she had not a shred of voice left. But from her vocal condition on Tuesday it looks as if many a year would elapse before any such contingency. Even those who, in the past year or so, have tried to suppress pained feelings over certain signs of tonal wear and tear must have breathed freely over the splendor of her singing this week. It enhanced the irresistible warmth of that wonderful personality tenfold. In the face of her whole achievement it would be ungracious to decry unduly a few instances of departure from the pitch or of a certain want of resonance in the lower register.

The great contralto's program had the dual advantage of consisting almost entirely of master songs and of showing off to best account the greatness of her art, her wealth of emotional resource and the sheer magnificence of that enduringly wondrous organ. It contained the familiar air from Handel's "Rinaldo," Schubert's "Du bist die Ruh," "Der Wanderer," "Wohin," Liszt's lovely "Es muss ein Wunderbares sein," Franz's "Im Herbst," "Gute Nacht" and "Es hat die Rose sich beklagt," Brahms's "Cradle Song," Beethoven's "An die Hoffnung," Reger's "Waldeinsamkeit" and some Strauss numbers. The American songs included Gertrude Ross's "Dawn in the Desert," James Rogers's "War," Frank La Forge's "Before the Crucifix" and the recital closed with Schubert's pretty and seldom heard

## RUSSIAN OPERA FOR RABINOFF COMPANY

Co-operation of Imperial Houses  
Is Promised for Next  
Season

Russian opera may be included in the repertoire of the Boston Opera Company and Pavlowa Ballet next season, with the co-operation of the Russian Imperial Opera Company, according to a statement made this week by Prince Peter Liven, who is in this country representing the Russian Government in financial matters connected with the war and war supplies.

"It is gratifying to find a Russian at the head of an opera company in America," said Prince Liven, "and next year the Russian Imperial opera houses will co-operate with Director Max Rabinoff. A few years ago there was talk of introducing the works of Russian composers to American audiences, but unfortunately the relation between the two governments prevented the carrying out of this project.

"Now that we can consider that Russian art has succeeded in getting a foothold in this country, and since it is the intention of the management of the Boston Grand Opera Company to give Russian opera next year, I believe that the project of co-operation with the Russian Imperial Opera can be carried out, and I believe that next season the American public will have the opportunity of hearing Russian opera as it is given in Petrograd and Moscow. I have already taken steps in making this possible, and Americans may fully count on the fact that Director Rabinoff will surprise them even to a greater extent next year than he has up to now."

"Serenade" for contralto solo with obbligato of male voices. The assisting artist in this number (they discharged their duties delightfully) were Daniel Beddoe, Thomas H. Thomas, Graham Reed and Donald Chalmers.

One may have missed in this list Brahms's "Sapphishe Ode" and certain Schumann lyrics which the contralto sings as no one else, but apart from that there was no reason for disappointment. With what poignancy and noble pathos Mme. Schumann-Heink invests Schubert's "Wanderer," with what delicate humor she sings "Wohin," how dramatically she renders "Im Herbst," how poetically "Es hat die Rose sich beklagt" and with what infinite tenderness the "Cradle Song" of Brahms concert-goers have not to be reminded at this day. Both the last-named were clamorously redemanded. It is a pleasure to see that singers are beginning at last to discover the second of these Franz songs, in the few bars of which is concentrated a world of loveliness. As encores she gave Schubert's "Death and the Maiden" (does any singer live who can make this tragedy in miniature more thrilling?), a verse of "Stille Nacht" and the broadly comic Suabian "Spinning Song," in which her audiences never fail to revel whether they understand German or not.

The Schubert "Serenade" was sung charmingly. Of the American numbers that of Gertrude Ross was repeated. It is a well-made, boldly effective song, though by no means an original or musically significant one. For James Rogers's "War" we did not especially care, despite the singer's gripping rendering of it; but the "Crucifix" song would suffice to stamp Mr. La Forge as among the leading American composers if he had never written another bar. It stands as one of the unequivocally great native lyrics.

Excellent accompaniments were supplied by Anton Hoff.  
H. F. P.

### Two Novelties for Spalding Recital

Lovers of violin music will hear two novelties at the second New York recital of Albert Spalding, which takes place in Aeolian Hall, Friday afternoon, Nov. 12. The most important will be Mr. Spalding's own Suite in C which contains four movements. The number was composed last summer while Mr. Spalding was resting at his home in Monmouth Beach, N. J. The third movement—a *vivace*—resembles the modern fox trot. The second new number was written especially for Mr. Spalding by Walter Henry Rothwell, the noted conductor. This new piece is called "Wiener Gruss."

The London Ballad Concerts, established by Boosey & Co., have just entered upon their fiftieth season.



## NO FULL HOUSE FOR FARRAR IN BOSTON

Her Pro-Germanism, Opinions on Matrimony and Her "Movie" Works Blamed

BOSTON, Oct. 30.—Geraldine Farrar gave here a song recital in Symphony Hall this afternoon, assisted by Reinald Werrenrath and Ada Sassoli. Miss Farrar sang songs by Franz Schumann, Grieg, Deodat de Severac, Gounod, Bemberg, Tschaikowsky, Moussorgsky, Arensky, Bleichmann, Sibelius, and Gretcheninow. In most of these songs she was preeminently artistic. Miss Farrar, by virtue of hard thinking and solid labor, has won a place among the foremost singers in concert as well as opera today. On the other hand her upper tones were on this occasion more reedy than ever before, and it was felt by many that the true quality of her voice, which many believe to be a mezzo rather than a soprano, is showing itself. The lower and middle registers retain to the full their dark and sensuous coloring.

At all events, Miss Farrar, if one accepts such unnecessary moments as her be-deviling of Gounod's Serenade and of the "Habanera" from "Carmen," sang like an artist. An interesting fact is that her audience did not entirely fill Symphony Hall, which has been an unheard of condition when Miss Farrar has given a concert in Boston in late seasons. Her frank pro-Germanism, her equally frank discussion of domesticity versus the life of the artist, and her moving picture performances are blamed principally for this state of affairs. Certainly her performances in recital, for the greater part, did not warrant such neglect. The program, it is true, was a little dull, but when interpreting the music of Grieg, Moussorgsky, Sibelius and certain others Miss Farrar was wholly herself, and deserving of the highest praise.

Mr. Werrenrath's manly voice has been admired here in the columns of MUSICAL AMERICA. In songs by Massenet, Wolf, Brahms, Elgar, Frank la Forge, Deems Taylor, and F. Morris Class, and the Brahms "Sonntag," and Wolf's "Liebesglück," and "Zur Ruh," Mr. Werrenrath was at his best. Miss Sassoli played several groups of pieces on the harp, and played them exceedingly well.

Mr. and Mrs. Emmanuel Ondricek, violinists, and Alfred de Voto, pianist, gave a recital of Slavic music on Thursday evening in Jordan Hall. The program included compositions by Moszkowski, Cui, Rachmaninoff, Juon, Suk, Smetana. Moszkowski's suite for two violins was played for the first time in this country. Rachmaninoff's Hungarian Dance was played for the first time in Boston. Three movements from Juon's "Six Silhouettes" for two violins and piano were played for the first time in America, and this was also true of two movements from Suk's "Four Compositions" for two violins and piano. This recital strengthened the very favorable impression given by the Ondriceks when they played in Boston last winter. The music itself, it must be confessed, was

not over impressive. It had little depth or originality, if one excepts possibly, Rachmaninoff's "Hungarian Dance."

The feature of the Symphony concerts of the week was Ossip Gabrilowitsch's performance of the Chopin E Minor Concerto—a performance which was a masterpiece itself, from beginning to end, a performance which made a work

## "AIDA" DEDICATES NEW HALL IN HUNTINGTON

Verdi's Opera Sung in Concert Form with Distinguished Soloists Aiding Local Choral Society

HUNTINGTON, W. VA., Oct. 30.—The formal opening of the new City Hall Auditorium took place last night, being brilliantly celebrated by the Huntington Choral Association, assisted by Anita Rio, soprano; Merle Alcock, contralto; Paul Althouse, tenor, and Arthur Middleton, basso, in the presentation in concert form of Verdi's "Aida."

After brief dedicatory exercises the opera, the performance of which had to be deferred until this time on account of delays in the completion of the building, was given in a manner that reflected honor on all concerned. The soloists discharged their difficult duties with splendid effect. At Mayor Sehon's request Mme. Alcock sang "My Old Kentucky Home," evoking a furor of applause. The contralto's voice was in splendid shape throughout the evening and won for her hosts of friends. Mr. Althouse's singing of *Rhadames's* music was charged with warmth. His voice, too, was heard to advantage. It suffices to state that Mme. Rio and Mr. Middleton maintained their accustomed standard, for it is generally known how excellent are these artists.

The performance of "Aida" was made possible through the devoted efforts of Alfred Wiley, who directed on this occasion. For years Mr. Wiley has labored arduously in the behalf of the Choral Association and this event was practically the first calculated to encourage music giving on a large scale in Huntington. The audience was composed of representative Huntington people, augmented by parties from neighboring cities.

Praise should be accorded Edith Davies and George Warren Slicer, who sang smaller rôles. Mrs. Helen Tufts Lauhon, accompanist, played the exacting music finely and was made by Mr. Middleton to join the rest of the artists, when enthusiasm was unchained.

## Fremstad and Whitehill in Memorable Wheeling (W. Va.) Concert

WHEELING, W. VA., Oct. 30.—The eleventh concert under the local University Club auspices was given at the Court Theater on Oct. 25, by Olive Fremstad, the famous soprano, and Clarence Whitehill, noted American baritone. The latter was engaged at the last moment to take the place of Amato, who was to have sung, but was taken ill. Mr. Whitehill acquitted himself splendidly, singing the "Pagliacci" Prologue and other numbers with great tonal volume and exemplary diction. Mme. Fremstad fairly captivated her auditors, singing gloriously works by Schumann, Schubert, Verdi and others. Encores aplenty were demanded and given. The audience was large and brilliant.

tinelli and the latter by Mrs. Noble.

In the "Lohengrin" third act introduction Ernest Knoch, one of the conductors of the Chicago Grand Opera Company, gave evidence of his noteworthy ability and resourcefulness. In reading the three scores he displayed an intimate understanding of them all, while his method of obtaining their demands in orchestral effects and general ensemble was remarkable for its effectiveness.

The orchestra was made up of members of the Symphony Orchestra, with George Klass as concertmaster.

Alice Sjoselius, a soprano of Duluth, won instantaneous favor in the interpretation of *Elsa's* part in the bridal chamber scene from "Lohengrin."

Eleanora de Cisneros scored a triumph as *Carmen* and *Dalila* in excerpts from these operas. The beauty of her voice and the splendid power of her delineations excited highly favorable comment.

Graham Marr as *Escamillo* and as the *High Priest* in "Samson" gave evidence of a notable operatic equipment. Vocally and histrionically his performances were of surpassing excellence, while Dr. Kraus, in the tenor parts, proved himself a thorough artist.

of art that is rapidly aging young again, and romantic as only the youthful Chopin knew how to be romantic. From any point of view this was a great and a memorable performance. The orchestral pieces were the Brahms Fourth Symphony, Schumann's "Manfred" Overture, and Berlioz's "Le Carnaval Romain." O. D.

## DR. KUNWALD MAKES HIS DÉBUT IN INDIANAPOLIS

Creates Fine Impression as Conductor of Cincinnati Symphony—Adamo Didur as Soloist

INDIANAPOLIS, IND., Oct. 30.—On Thursday evening, Oct. 28, the Cincinnati Symphony Orchestra attracted an audience which almost filled the Murat Theater. A demonstration was given to Dr. Ernst Kunwald who appeared here for the first time as conductor of the orchestra, and who made a masterful impression. The program was made up of the Symphony, from "The New World," Dvorak; Prologue to "Boris Godunow," Moussorgsky; Roumanian Rhapsody, Enesco, and "Sakuntala," Goldmark, was exquisitely interpreted.

The soloist of the evening was Adamo Didur of the Metropolitan Opera House of New York, who in his numbers, the Prologue to "Boris," *Sous quelle Rose*, Berlioz, and "Blokcha," "The Flea," by Moussorgsky, was granted much applause.

The Redpath Musical Bureau presented the Kaltenborn Quartet of New York at the second concert of the series, on Monday evening, Oct. 18, at Tomlinson Hall.

The large audience was enthusiastic throughout the program. The quartet with Frank Kaltenborn, first violin; Seraphin Albisser, second violin; Max Barr, viola, and William Durieux, violoncello, had the able assistance of Elsie Baker, contralto, of New York, and Blanche Barbot who filled the double bill of soloist and accompanist.

The costume recital given on Wednesday afternoon at Hollenbeck Hall by the Ladies' Matinée Musicale proved a great success. The program was in charge of Mrs. Charles Pfafflin. The participants were Mrs. Carl Lieber, Cornelia Bill, Inez Van Cleave, Margaret Tuttle, Marie Dawson, Mrs. H. McGibney, Miss St. Quentin, Ruth Murphy and Mrs. E. Sharpe. P. S.

## TENOR AND BASSO IN ROW

Court Hears a Rehearsal of the Woes of De Primo and Ananian

Zanco de Primo, Russian tenor, and Paolo Ananian, Armenian basso, both of the Boston Opera Company, figures in accusations and counter-accusations that were heard in the Yorkville Court of New York, on Oct. 30. Mr. De Primo was ill, but his secretary, John Escalano, testified in his behalf. Ananian charged that he was struck by a cane wielded by the tenor at the Manhattan Opera House.

Mr. Escalano declared that Mr. de Primo's success had given rise to envy among other members of the company. In Detroit, he said, a sandbag dropped from the flies suspiciously near where de Primo was standing; in Toronto some scenery suddenly toppled over and narrowly missed the tenor's head. But the unhappy climax came in the sprinkling of salt on an orange de Primo had intended to suck just before he sang an aria.

Final hearing of the case was set down for Thursday of this week.

## Williamsburg Sängerbund Gives Concert for Jubilee of Sixtieth Year

The Williamsburg Sängerbund of Brooklyn gave a concert in honor of its sixtieth anniversary jubilee on Oct. 31 at Kismet Temple, Brooklyn. The soloists were Adele Krueger, soprano, and Alfred Ilma, baritone. Dr. Felix Jaeger conducted the various choruses among which was his own "Deutsche Herzen," for male chorus, soloists, organ and orchestra.

## Zoellners Play Third Annual Recital at South Dakota College

VERMILLION, S. D., Oct. 30.—The Zoellner String Quartet played its third annual recital at the University of South Dakota on Oct. 28. Delightful as the ensemble of this Quartet has been in previous years, it seems to have become more finished and delicate, aligning the ensemble in the class with the greatest quartets. The program was also arranged felicitously, and, altogether, the concert was a most delectable affair.

## OPERA STARS SING IN ITALIAN BENEFIT

Botta and Martinelli Win Clamorous Ovation—Praise for Bennyan and Martino

A brilliant concert for the benefit of Italian war sufferers was given in Carnegie Hall, New York, last Monday night. The lengthy program enlisted the services of several fine artists, among them Luca Botta and Giovanni Martinelli, tenors of the Metropolitan Opera Company.

The concert opened with Tschaikowsky's "Overture, 1812," played by a fair-sized orchestra under Alberto Bimboni's baton. Philip Bennyan, baritone, sang a "Visione Veneziana," by Brozi, excellently, revealing a splendid vocal organ and polished diction. He was warmly applauded and sang an extra. Mr. Bennyan was accompanied by his teacher, Maestro Fernando Tanara. Giovanni Martino contributed a Verdi aria with a wealth of expression. He possesses a noteworthy basso voice, the power and beauty of which were correctly appraised by the large gathering. He, too, was obliged to add an encore. So fine a bass voice as Mr. Martino's has rarely been heard by the present reviewer.

Lucille Collette, a young violinist, contributed the only music of Teutonic origin on the program. She played two movements from the Bruch G Minor Concerto passably well and was enthusiastically rewarded by her hearers. Miss Collette also played the obbligation to the Massenet Elegie, sung by Adele Dilli, soprano.

Mr. Botta's appearance was the signal for a prolonged demonstration which, however, was as nothing compared to the pandemonium which reigned after he had sung Fauré's "Carità." His encore, a Neapolitan song, engendered still more ardent enthusiasm, which was quelled only by the tenor's addition of part of "La Donna é Mobile." Mr. Botta sang finely and deserved every whit of his great success.

Mr. Bennyan gave *Athanaël's* Invocation from "Thaïs" thrillingly, and Miss Dilli and Messrs. Botta and Martino united in Verdi's "I Lombardi all Primo Crociata," with violin obbligato by Miss Collette. This closed the concert proper fittingly, being well done indeed.

After a patriotic address by Arturo di Pietro, the Verdi Requiem was offered under the extremely capable direction of Cherubino Raffaelli. For this work the soloists were Carolyn Cole, soprano; Julia Kuebler, contralto; Giovanni Martinelli, tenor, and Dr. Daniel A. Sullivan, basso. The big chorus included the choral force of the Metropolitan Opera, as well as singers of the Church Choir Club and Labor Temple. Giulio Setti, of the Metropolitan, was in charge of the choral body. The latter performed spiritedly and admirably in every respect.

On the whole the interpretation of the great Verdi work was hardly a fine one, although it was far from being mediocre. Mr. Martinelli loomed head and shoulders vocally above his colleagues, singing his solos gloriously and evincing every evidence of that innate artistry which has elevated him to such a pinnacle in the operatic world here. It would be unreasonable to cavil at the performances of the other soloists, for they gave of their art sincerely and comparatively satisfactorily. New York concert and opera-goers are accustomed to far finer orchestral playing than was heard on this occasion, but no glaring faults were in evidence and there was spirit aplenty in this body's playing.

B. R.

## Western Tour for Merle Alcock

Merle Alcock, the gifted American contralto, leaves New York on Nov. 7, for Salina (Kan.), where she will give a recital. Thence she journeys to San Antonio and Galveston (Tex.), where she will also be heard in recital. Mme. Alcock appears in New York as soloist with the Symphony Society under Walter Damrosch's direction on Dec. 17 and 19. Under identical auspices the contralto is scheduled to appear in the Academy of Music, Brooklyn, on Jan. 29.

Otto Fürstner, the Leipsic music publisher, who has published most of Richard Strauss's works, has been awarded the Iron Cross.

## OPERATIC EXCERPTS EXCELLENTLY GIVEN

Minneapolis Hears Notable Performance with Celebrated Artists

MINNEAPOLIS, Nov. 1.—The recent evening of grand opera, presented here by Edmond Kraus, brought to the attention of local music lovers the artistic achievements of a number of prominent artists. Entire acts from "Lohengrin," "Samson et Dalila" and "Carmen" were given at the Shubert.

The performance gave convincing proof not only of Dr. Kraus's excellence as a singer and actor of the leading parts in the dramatic tenor's repertory, but also of his ability as a producer.

The performance, as far as soloists and orchestra were concerned, was entirely professional. For choral and ballet features amateurs were used to advantage. The chorus and ballet had been trained, the former by Mme. Mas-





Monhegan Island, Me., which has a male population of thirty-nine, has a brass band of seventeen pieces.

The New York Symphony Orchestra, Walter Damrosch, conductor, and with Mischa Elman as soloist, will appear at Scranton, Pa., on Nov. 12.

Mrs. Ralph C. Walker of Portland Ore., gave a farewell tea recently before leaving for New York where she goes to introduce her compositions.

Mme. Louise Homer gave three concerts in as many days, Oct. 27, 28 and 29, in Saginaw, Mich., before the Michigan State Teachers' Association.

Evelyn Hardinghaus, a recent graduate of the Peabody Conservatory, Baltimore, has opened a studio in Portland, Ore., where she is teaching with success.

Young pupils of Velmer Coxon Bemis of Worcester, Mass., gave a recital recently in Tuckerman Hall. Lillian M. Moore, reader, and the Moore Trio assisted.

Dallmeyer Russell, pianist, gave a memorable recital in Central Music Hall, Parkersburg, W. Va., on Oct. 23. His touch is incisive and his interpretations are far from academic.

An excellent concert was given in the Johnson Memorial Church of Huntington, W. Va., Oct. 26, by Mrs. Forest Holt Brennan, Norma Harck Young, Alice M. Blake and Della S. Crawford.

Channing W. Lefebvre, assistant organist at the Cathedral of St. John the Divine, New York, has accepted the position of organist and choirmaster of Trinity Church, Mount Vernon.

Jane Woodward recently entertained members of the All Saints Musical Club, of Worcester, Mass. The program was arranged by Charlotte D. Thayer, Saidee F. Riccius and Margaret Lovell.

Prof. Samuel A. Baldwin gave his 448th organ recital in the Great Hall of C. C. N. Y., on Oct. 31, playing works by Borowski, Wostenholme, Bach, Renaud, Kinder, Dvorak and Weber.

The Imperial Grand Opera Company, under the management of Messrs. Ragazzino and Brav, began a season of Italian opera in Newark, N. J., Nov. 1, the opening attraction being "Lucia di Lammermore."

Elizabeth Dickson, one of the best known contraltos of Scranton, has accepted a position in the Arch and Eighteenth Street Presbyterian Church in Philadelphia and will assume her new duties in December.

Frances Nevin gave a dramatic reading of Wagner's opera "Die Meistersinger" in Jordan Hall, Boston, on Nov. 1, for the benefit of the Armenians. Miss Nevin's talk was illustrated by Marion Lina Tufts, pianist.

The Ithaca Symphony Quartet appeared under the auspices of the Civic Club of Grattan, W. Va., on Oct. 28. Especially appealing was the singing of Christopher Hayes, tenor, and the piano playing of Laura Price.

Frances Nevin, cousin of the late Ethelbert Nevin, and John Hermann Loud, gave the first of two recitals on Wagner's music-dramas on Oct. 27, in Masonic Hall, Pittsfield, Mass. The subject was "Lohengrin."

The West Virginia University Band was heard in an enjoyable concert recently in the Y. M. C. A. of Parkersburg, W. Va. Among the highly appreciated soloists were Olive Wambaugh, violinist, and Lena Palmer, pianist.

Under the auspices of the Ladies' Aid Society of the M. E. Church of Williams-town, W. Va., an attractive program was presented on Oct. 25, by Dora J.

Bryan, soprano; James Barnes, basso, and Jessie Rhodes, pianist.

Under the auspices of Douglass High School a recital was given on Oct. 15, at Carnegie Hall, Huntington, W. Va., by Henry Lee Grant, pianist. The latter heads the piano department of the Washington Conservatory of Music.

Dr. and Mrs. Horatio W. Parker of New Haven, Conn., have announced the engagement of their daughter, Isabel Parker, to Ralph Borgfeldt Semler, a Yale graduate, of Kansas City.

Bess Westmoreland, a Green Mountain girl, sang songs in mountain dialect recently before the Woman's Association of Pilgrim Church, Worcester, Mass. Her encore numbers included English ballads written before the fifteenth century.

Jane Tuttle, dramatic soprano, gave a recital in the Hamline Church of Steubenville, Ohio, on Oct. 22. She was assisted by Genevieve Fodrea, violinist, and Ruth Klauber, pianist. The recital was under the auspices of the Woman's Relief Circle.

The Hampton Court Singers opened the Americus Club Lyceum course in the Christian Church of Bellaire, Ohio, on Oct. 19. Participating were Margaret Messer, soprano; Cora Spalding, contralto; Clay Inam, baritone, and Edgar Brown, basso.

Pupils of Ruth Batten gave a piano recital at Morgantown, W. Va., recently. Participating were Helen Enoch, Katherine Tissue, Ronald Brown, Evelyn Squires, Ruby Titus, Gladys Rees, Pauline Foreman, Herbert Morgan, Elizabeth Layman, Gladys and David Rees.

Blanche Rippetoe, one of the busiest of the piano teachers of Terre Haute, Ind., has instituted the practice of inviting her class to attend the many good concerts given in her city by visiting artists and organizations. She thus arouses additional enthusiasm among her pupils.

Henry L. Gideon gave a lecture recital at the Boston Public Library on Oct. 24, taking for his subject "Songs of the Ghetto." Mr. Gideon's lecture was vocally illustrated by a double quartet of folk-song singers. The audience was large, and deeply interested in the subject.

The Women's Music Club met recently in Dayton, Ohio, for the first matinee musicale of the season. Among those who appeared on the program were Mabel Cook, Miriam Folsom, Eleanor Moore, Carrie Adams Lynch, Mary Coate, Isabel Mast, Vernelle Rohrer and Mrs. Blanche Yager Williams.

The Marcato Club of Clarksburg, W. Va., held its 116th recital on Oct. 16. The program was directed by Mrs. Robert Sellars and enlisted the services of Mrs. Glenn F. Williams, Mrs. C. A. Willis, Jean H. Burns, Steel Clark, James Kelly, Margaret Hall, Mary Paschella and Genevieve Roberts.

The Oliver Ditson Company has issued a new anthem by Chris W. Henrich, "Unto Thee O Lord," which is dedicated to Frank Parker, director of the music department at Cedar Valley Seminary, Osage, Iowa. Mr. Henrich is the organist and choirmaster of the First Presbyterian Church of Detroit.

Emilie Rose Knox, violinist, gave a recital at the Academy of Music, Raleigh, N. C., recently. Miss Knox, who was assisted by Lillian Emerson, dancer, pleased her many auditors thoroughly with her interpretation of works by Saint-Saëns, Schubert, Tirindelli, Kreisler, Dvorak and Wieniawski.

A successful benefit concert was given in Bridgeport, Conn., under the direction of Ethel M. Pigg on Oct. 25,

by the Orient Chorus, assisted by Mrs. Rosen, soprano; Florence Goulden, contralto; Louis D. Ginand, tenor; Eugene Hebbard, basso; Herbert Bottomley, violinist, and George A. Murphy, organist.

The Women's Philharmonic Society of New York gave a most artistic program on Saturday, Oct. 30. An interesting feature of the occasion was the playing of young Selden Graham, a boy violinist of fourteen, pupil of Ovide Musin, who gave evidence of much talent. Other performers were Lillian Dixon and Meyer Sorkin.

Herbert Butler, the Chicago violinist, will soon start classes in Rockford, Ill. The faculty of the music department of Rockford College appeared in their first concert of the season on Friday evening, Oct. 29, the program being given by Mrs. Woodbury Hawes, soprano; Marion Ralston and Mrs. George Nelson Holt, pianists.

A reception was given recently at the Patton Home, Portland, Ore., and an excellent musical program under the direction of Mrs. Edward Alden Beals was heard. Those participating were: Gertrude Hoeber, violinist and mezzo-soprano; Ruth Crittenden, pianist; Eileen Yerex, soprano; Charlotte Banfield, contralto and reader.

Gabriel del-Orbe gave a violin recital on Oct. 29 in the College Hall of the New York German Conservatory of Music. His program contained works by Beethoven, Ph. E. Bach, Rameau, Wieniawski, Weber, Saint-Saëns, Sarasate, Hubay and himself. Miguel Castellanos, the Spanish pianist, was the capable accompanist. A good-sized audience was present.

Henrietta Miller, who is employed in the Milwaukee offices of the Chicago & Northwestern railway, sang before Mme. Calvé when the noted soprano filled a vaudeville engagement there. Miss Miller made such a favorable impression that Mme. Calvé advised her to prepare for the grand opera stage. Miss Miller will soon go to New York where she intends to begin studies.

The initial number of the Y. M. C. A. Lyceum Course in Scranton, Pa., was presented on Oct. 26, when the Metropolitan Quartet sang before a large audience. Charles L. Neth, tenor, and Thomas Wade Lane, basso, in their duet from "Faust," scored the major success of the evening. Paul Chase, tenor, and H. L. Edwards, baritone, likewise, delighted their audience.

Frederic W. Bailey, principal of the Virgil Pianoforte School of Music, Worcester, Mass., has announced the following faculty for the season: Pianoforte, Frederic W. Bailey, Grace B. Davis, Marion C. Paddock; organ, Frederic W. Bailey; spoken art, Frances E. Kidder; voice, Josephine Knight, Ernestine Harding Wilcox, Lusinn Barakian, Frank E. Muzzy, A. R. Frank.

Elizabeth Brewer of Danville, Va., who studied pipe organ last winter with Dr. William C. Carl and violin with Alexander Bloch, is this year a member of the faculty of Bessie Tift College, Forsythe, Ga. On Oct. 11 the faculty gave a concert at Fort Valley, Ga. Miss Brewer rendered two organ numbers, Sonata in C Minor, Op. 6, No. 3, Guil-mant, and "Evensong," by Johnson.

Cornille Overstreet of Louisville, pupil of Leschetizky, and one of the leading pianists of this part of the country, will present in Louisville during November a series of lecture-recitals to cover five of the world's most important periods of musical development. These recitals are being arranged by private subscription, and are to be given at the residence of Mrs. Jefferson D. Stewart in Cherokee Park.

Harold Veo, who has established a popular reputation as a violinist in Reading, Pa., during the last year, left for Philadelphia this week to become musical director of the Bellevue-Stratford Hotel. Mr. Veo is a native of Odessa, Russia, where he began his musical career under Professor Stolarski. It was under this noted master of the violin that Mischa Elman, the famous violinist, studied for some time.

Events of interest to music-lovers in Lynchburg, Va., will be the appearance in recital of Daisy Cantrell Polk, soprano, Nov. 9, and of the New York

Artists Concert Company, Nov. 16, at Lexington, near Lynchburg, in the library of Washington and Lee University. The personnel of the company is Laura Combs, soprano; Flora Hardie, alto; Frank Ormsby, tenor; Frederic Martin, basso, and Edith Evans, pianist.

C. Winfield Richmond gave his second lecture-recital, Oct. 26, in Bangor, Me., before a good-sized audience, his subject being "Bach-Mozart-Handel." Following his lecture, Mr. Richmond played music by the three composers; there was singing by the members of the Universalist Quartet, Flora Smith, soprano; Mrs. Helen Spearen Leonard, contralto; Charles Clark, tenor, and Fred Clifford, bass, and Mary Weston, violinist, played several numbers.

The Scranton (Pa.) Century Club's second program on Oct. 26, brought forward a program by Northern composers. Grieg's String Quartet, Op. 27, served to open the evening; it was played by the Lohmann, Widmayer, Rippards Quartet. Three Russian songs sung by Mrs. J. G. Sanderson followed. Grieg's 'Cello Sonata was well played by T. H. Rippard and Mrs. Goldsmith. The concluding number was a Quintet by Arensky, played by the above-mentioned quartet, assisted by Mrs. Goldsmith.

Barnaby's cantata "Rebecca" was recently given for the second time in October by the quartet and chorus of Union Church, Worcester, Mass., under the direction of J. Vernon Butler, organist and director of the church. S. Weenona Lander, violinist, assisted at the service, her opening number being the Saint-Saëns "Deluge" with Mrs. J. Vernon Butler at the piano. The quartet included Jane Prendeville, soprano; Mabel Anderson, contralto; Walter J. Wilcox, tenor, and Robert H. Luther, basso. There are sixty voices in the chorus.

The Adamowski Trio of Boston, consisting of Mme. Szumowska, piano; T. Adamowski, violin and J. Adamowski, cello, assisted by Albert Edmund Brown, baritone, gave a concert in Webster, Mass., on Oct. 28, for the Webster Music Club. Each member of the trio was heard in solos as well as ensemble, and Mr. Brown sang the Handel aria, "Hear Me Ye Winds and Waves," and a group of English songs. Each artist was warmly received by a large and appreciative audience. The concert was given under the direction of A. H. Handley of Steinert Hall, Boston.

For Hallowe'en day a juvenile piano recital was given by the young students of the William A. Wolf Institute of Pianoforte and Organ Playing at Lancaster, Pa. Marion G. Hocking, Helen M. Eshelman, Margaret E. Ahtes, Warren E. Miller, Harold B. Chambers, Myrtle Litch, Hilda Buckley, Glenna Mary Smith, Miriam E. Hupper, Marjorie E. Black and Edith V. Donley played pieces by Krentzlin, Paldi, Armstrong, Burg, Hovrath, Cadman, Zilcher and Barbour in a manner highly creditable for young players and gave proof of the worthiness of their training under Director Wolf.

Members of the First Baptist Church of Tarrytown, N. Y., which is known as "Rockefeller's home church," met on Oct. 27 to take action on the protest of certain members against the course of the music committee in accepting the resignation of Robert C. Jones, organist of the church for almost fifty years. The meeting was held behind closed doors. Ernest Griffin, an attorney and member of the church, said a letter was read from Mr. Jones charging that the chairman of the music committee had usurped his powers, and on Sept. 26 insisted on sitting with the sopranos instead of with the basses in the choir. The chairman of the music committee is said to be E. L. Bennett.

On Saturday afternoon of last week the newly organized Musicians' Study Club of Montclair was entertained at the home of Myrtle Bush, pianist and teacher, of Harrison Avenue, Roseland, N. J. Among those who played was Wilbur Follett Unger, the Montclair pianist and teacher, who rendered some Chopin compositions and some of his own. All the other players were artist-pupils of Mr. Unger, among them being the hostess, Miss Bush, Ruth Smith, the Chatham piano teacher; Jeanette Jacobus, concert pianist of Cedar Grove; Bertha Stammelman and Gladys Clegg of Montclair; Charles Roy Castner, organist and choirmaster of the Caldwell Baptist Church and piano teacher of Montclair; Harry Clay Walker, pianist and teacher of East Orange, and Edwin Ulrich of Montclair.



## ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

**Aldhouse, Paul.**—Dayton, Ohio, Nov. 24; Lancaster, Pa., Nov. 29.  
**Aab, Edith.**—Hartford, Conn., Nov. 12 and Dec. 12.  
**Alcock, Merle.**—Salina, Kan., Nov. 11; San Antonio, Tex., Nov. 15; New York City, Dec. 17, 19.  
**Aida, Mme. Frances.**—Carnegie Hall, New York, Nov. 9; Cleveland, Dec. 31.  
**Baker, Martha Atwood.**—Attleboro, Mass., Nov. 10; Worcester, Mass., Nov. 18.  
**Biggs, Richard Keys.**—Rome, Ga., Nov. 16; Macon, Ga., Nov. 17; Brooklyn (Boys' High School), Nov. 28, Dec. 5, 12.  
**Bispham, David.**—New York (Astor), Nov. 6; York, Pa., Nov. 8; Sunbury, Pa., Nov. 9; Harrisburg, Pa., Nov. 10; Johnstown, Pa., Nov. 11; Waynesburg, Pa., Nov. 12; Pittsburgh, Pa., Nov. 13; Fort Wayne, Ind., Nov. 15; Greencastle, Ind., Nov. 16; La Porte, Ind., Nov. 18; Appleton, Wis., Nov. 19; Fargo, N. D., Nov. 22; Des Moines, Iowa, Nov. 25; Omaha, Nov. 29.  
**Boshko, Victoria and Nathalie.**—New York, Nov. 23; New Rochelle, N. Y., Nov. 26.  
**Bourstin, Arkady.**—Williamsport, Pa., Jan. 28.  
**Campbell, John.**—Parkersburg, W. Va., Nov. 9.  
**Case, Anna.**—New York City, Nov. 6; Des Moines, Iowa, Nov. 15; Erie, Pa., Nov. 18; Kansas City, Mo., Nov. 23; Wichita, Kan., Nov. 26; Topeka, Kan., Nov. 29; Emporia, Kan., Dec. 1; Grinnell, Iowa, Dec. 3; Dubuque, Iowa, Dec. 6; Chicago, Ill., Dec. 7; Cleveland, Ohio, Dec. 9; New York City, Dec. 11; Poughkeepsie, N. Y., Dec. 12; New York City, Dec. 15; Dayton, Ohio, Dec. 17.  
**Chilson-Ohrman, Mme.**—Chicago (Blackstone Theater), Nov. 7; Chicago, Nov. 8; New York City (Æolian Hall), Nov. 19; Holland, Mich., Nov. 22; Nashville, Tenn., Dec. 3; Chicago, Dec. 6.  
**Clark, Charles W.**—Indianola, Nov. 10; Tulsa, Okla., Nov. 19; Marshalltown, Iowa, Nov. 25.  
**Coman, Kathleen.**—New York, Nov. 6; York, Pa., Nov. 9; Harrisburg, Pa., Nov. 10; Waynesburg, Pa., Nov. 12; Pittsburgh, Nov. 13; Ft. Wayne, Ind., Nov. 15; Greencastle, Ind., Nov. 16; La Porte, Nov. 18; Appleton, Wis., Nov. 19; Fargo, N. D., Nov. 22; Des Moines, Iowa, Nov. 25; Omaha, Nov. 29.  
**Connell, Horatio.**—St. Louis, Nov. 15; Princeton University, Dec. 3; Dobbs Ferry, N. Y., Dec. 9; Yale University, Dec. 13; Harvard University, Dec. 16.  
**Copeland, George.**—Boston, Nov. 9; New York City, Nov. 21; Brooklyn, N. Y., Nov. 28; New York (Æolian Hall), Nov. 24 and Dec. 8.  
**Cornell, Louis.**—New York (Æolian Hall), Nov. 29.  
**Coxe, Calvin.**—New York, Nov. 11; New York, Nov. 19; New York City, Nov. 21; Brooklyn, N. Y., Nov. 28; Chicago, Dec. 7; Yankton, S. D., Dec. 14.  
**Craft, Marcella.**—Cleveland, Nov. 9; Evansville, Ind., Nov. 16; Jersey City, N. J., Nov. 18; Boston, Nov. 29; Pittsburgh, Dec. 1.  
**Destinn, Emmy.**—Kansas City, Mo., Nov. 12.  
**Dufau, Jenny.**—Chattanooga, Tenn., Nov. 8; Cleveland, Ohio, Nov. 12; Grenada, Miss., Nov. 15; Birmingham, Ala., Nov. 18; Hendersonville, N. C., Dec. 1; Hollins, Va., Dec. 3; Sweetbriar, Va., Dec. 4; New York City (Æolian Hall), Dec. 10; Detroit, Mich., Dec. 14; Chicago, Ill., Dec. 16, 26.  
**Dufault, Paul.**—Hyacinth, Can., Nov. 6.  
**Ellerman, Amy.**—Hoboken, N. J., Nov. 7; Brooklyn, Nov. 28; Chicago, Dec. 7; Yankton, S. C., Dec. 14.  
**Flint, Willard.**—Chicago, Dec. 17, 27.  
**Friedberg, Carl.**—Buffalo, N. Y., Nov. 6; New York, Nov. 9; Chicago, Ill., Nov. 21, 28; Appleton, Wis., Nov. 30; St. Louis, Mo., Dec. 3 and 4; Lincoln, Neb., Dec. 7; Washington, D. C., Dec. 10; New York, Jan. 2.  
**Frisch, Mme. Povia.**—New York, Nov. 10; Buffalo, Nov. 16; Detroit, Nov. 19; Norwich, Conn., Dec. 7; Boston, Dec. 15; New York, Jan. 4; Chicago, Jan. 18; Minneapolis, Feb. 22; Buffalo, March 4; Baltimore, March 10; Hartford, Conn., March 14.  
**Gabrilowitsch, Clara.**—New York (Æolian Hall), Nov. 6.  
**Gabrilowitsch, Ossip.**—New York (Æolian Hall), Nov. 13, Dec. 11, 28.  
**Gebhard, Heinrich.**—Boston, Nov. 9; Concord, Mass., Nov. 17; Newport, R. I., Dec. 9; St. Louis, Dec. 17, 18; Middleboro, Mass., Jan. 14.  
**Gideon, Henry.**—New York, Nov. 7, 8; Philadelphia, Nov. 10; Boston, Dec. 14.  
**Glenn, Wilfred.**—Bloomfield, N. J., Nov. 29.  
**Granville, Chas. Norman.**—New York, Nov. 12 and 19.  
**Gunn, Kathryn Platt.**—New York, Dec. 11; Brooklyn, Nov. 18, 29, and Dec. 12.  
**Harrison, Charles.**—Salamanca, N. Y., Nov. 9; Bradford, Pa., Nov. 10; Hays, Kan., Nov. 30; Sedalia, Mo., Dec. 2; Wichita, Kan., Dec. 5.  
**Hartley, Laeta.**—Boston, Nov. 23; Dec. 6, 13 (Boston Symphony).  
**Harvard, Sue.**—Illon, N. Y., Nov. 10; Steubenville, Ohio, Nov. 25; Sharon, Pa., Dec. 4.  
**Henry, Harold.**—Spokane, Wash., Nov. 9; Seattle, Wash., Nov. 11.  
**Hemenway, Harriet Sterling.**—Boston, Dec. 9.  
**Herschmann, Arthur.**—New York (Æolian Hall), Nov. 6.  
**Holt, Gertrude.**—Durham, N. H., Nov. 12; Winchester, Mass., Nov. 16; New Haven, Conn., Dec. 1.  
**Howard, Kathleen.**—St. Louis (Pageant), Nov. 16.  
**Hutcherson, Ernest.**—Philadelphia, Nov. 12, 13; Chambersburg, Pa., Nov. 15; Chicago, Nov. 19, 20; Brooklyn, Dec. 1; New York, Dec. 4; Brooklyn, Dec. 8.  
**Hudson-Alexander, Caroline.**—New York (Æolian Hall), Nov. 15.  
**Ivins, Ann.**—Newark, N. J., Nov. 12; Washington, D. C., Dec. 7.

**Ingram, Frances.**—Crawfordsville, Ind., Nov. 8; Delaware, Ohio, Nov. 11; Chicago (Opera Company), Nov. 15; Alma, Mich., Nov. 16; Chicago, Nov. 17; Holland, Mich., Nov. 22; Milwaukee, Wis., Dec. 13; Evanston, Ill., Dec. 15; Chicago, Ill., Dec. 17.

**Jacobsen, Sascha.**—Morristown, N. J., Nov. 11; Boston, Nov. 17; New York (Æolian Hall), Nov. 27; Chicago, Feb. 1; Buffalo, Feb. 29.

**Jefferts, Geneva Holmes.**—Providence, R. I., Nov. 7; New York (Waldorf), Nov. 24.

**Jolliffe, R. Norman.**—New York (Columbia University), Nov. 8 and 18; Brooklyn, Oct. 31 and Nov. 10; Jamaica, L. I., Nov. 11; Brooklyn, Nov. 16; New York, Nov. 18.

**Jordan, Mary.**—New York (Æolian Hall), Nov. 18.

**Kaiser, Marie.**—Kansas City, Mo., November tour; Pittsburgh, Dec. 10.

**Kurt, Melanie.**—Brooklyn, Nov. 11; New York (Philharmonic), Nov. 14.

**La Ross, Earle.**—Wellesley College, Mass., Nov. 5; Binghamton, N. Y., Nov. 22; Easton, Pa., Dec. 2; Cleveland, Dec. 7.

**Leginska, Ethel.**—Syracuse, N. Y., Nov. 15; Flushing, L. I., Nov. 17; Dayton, Ohio, Nov. 23.

**London, Marion.**—New York, Nov. 9.

**Lund, Charlotte.**—New York (Hotel Marie Antoinette), Nov. 16, Dec. 14.

**Martin, Frederic.**—New York City, Nov. 6; Selingsgrove, Pa., Nov. 8; Lexington, Va., Nov. 15; Harrisburg, Va., Nov. 16; Parkersburg, W. Va., Nov. 18.

**McCormack, John.**—New York (Carnegie Hall), Nov. 7; Philadelphia, Nov. 9; Worcester, Nov. 12; Brooklyn, Nov. 14; Troy, N. Y., Nov. 16.

**McMillan, Florence.**—New York, Nov. 14.

**Melville-Lazniewska, Mme., Marguerite.**—Chicago, Nov. 18; Boston, Nov. 28.

**Middleton, Arthur.**—Utica, N. Y., Nov. 15; Erie, Pa., Nov. 30.

**Mertens, Alice Louise.**—Brooklyn, N. Y., Nov. 16; Newark, N. J., Nov. 18; Syracuse, N. Y., Dec. 21.

**Miller, Christine.**—Winnipeg, Nov. 8; Oil City, Pa., Nov. 16; Norwich, Conn., Nov. 19; New York City, Nov. 23 (Æolian Hall); New York City (Columbia University), Nov. 24; Williamsport, Pa., Nov. 25; Woodlawn, Pa., Nov. 26; Lancaster, Pa., Nov. 29; New York City, Nov. 30.

**Miller, Reed.**—Austin, Tex., Nov. 8; New York (Recital), Dec. 8; Boston (Handel and Haydn Society), Dec. 26, 27.

**Morrissey, Marie.**—New York, Nov. 7; New York (Amsterdam Opera House), Nov. 12; Maplewood, N. J., Nov. 18; Newark, N. J., Nov. 19 and 21; Wilkes-Barre, Pa., Nov. 22; Springfield, Mass., Dec. 5; Providence, R. I., Dec. 17; Pittsburgh, Pa., Dec. 20.

**Narelle, Marie.**—New York, Nov. 6; York, Pa., Nov. 9; Harrisburg, Pa., Nov. 10; Waynesburg, Pa., Nov. 12; Pittsburgh, Nov. 13; Ft. Wayne, Ind., Nov. 15; Greencastle, Ind., Nov. 16; La Porte, Nov. 18; Appleton, Wis., Nov. 19; Fargo, N. D., Nov. 22; Des Moines, Iowa, Nov. 25; Omaha, Nov. 29.

**Northrup, Grace.**—Roseville, N. J., Nov. 16; Brooklyn, Nov. 18; New York (Oratorio Soc.), Dec. 9.

**Pilzer, Maximilian.**—New York, Carnegie Hall (Philharmonic), Jan. 7; New York, Carnegie Hall, recital, Jan. 24.

**Rasely, George.**—Wildwood, N. J., Nov. 18; West Roxbury, Mass., Nov. 24; Boston, Dec. 5.

**Richardson, Martin.**—Cincinnati, Nov. 15; New York, Nov. 20.

**Rio, Anita.**—Buffalo, Dec. 6.

**Schelling, Ernest.**—New York (Carnegie Hall), Nov. 17.

**Schofield, Edgar.**—Syracuse, N. Y., Nov. 11; New York, Nov. 30; Washington, Dec. 8; Jamaica, Dec. 28; Buffalo, Feb. 29.

**Seydel, Irma.**—Wellesley, Nov. 6; Boston, Nov. 11; New York, Nov. 18.

**Schutz, Christine.**—Fremont, Ohio, Dec. 7; New Wilmington, Pa., Dec. 8.

**Sharlow, Myrna.**—Minneapolis, Nov. 16; Chicago Opera, Nov. 24.

**Schnabel-Tollefsen, Mme.**—Yonkers, N. Y., Dec. 7.

**Schnitzer, Germaine.**—Olean, N. Y., Nov. 8; Salamanca, N. Y., Nov. 9; Bradford, Pa., Nov. 10; New York (Æolian Hall), Nov. 13, Dec. 11.

**Shaw, Loyal Phillips.**—Providence, R. I., Nov. 9, 16; Pawtucket, R. I., Jan. 29.

**Shattuck, Arthur.**—New York (Æolian Hall), Dec. 1.

**Simmons, William.**—Staten Island, N. Y., Nov. 18.

**Smith, Ethelynde.**—Springfield, Mass. (Springfield Symphony Orchestra), Nov. 21.

**Sorrentino, Umberto.**—Greensville, Nov. 6; Atlanta, Ga., Nov. 8; Brennan, Ga., Nov. 10; Athens, Ga., Nov. 12; Augusta, Nov. 15; Macon, Nov. 17; Birmingham, Nov. 19; Memphis, Nov. 22; Nashville, Nov. 24; Chattanooga, Nov. 27; Knoxville, Nov. 30; Asheville, Dec. 2; Greensboro, Dec. 4.

**Spencer, Elizabeth.**—Canton, Ohio, Nov. 10.

**Spross, Charles Gilbert.**—New York City, Nov. 6; Des Moines, Iowa, Nov. 15; Erie, Pa., Nov. 18; Kansas City, Mo., Nov. 23; Wichita, Kan., Nov. 26; Topeka, Kan., Nov. 29; Emporia, Kan., Dec. 1; Grinnell, Iowa, Dec. 3; Dubuque, Iowa, Dec. 6; Chicago, Ill., Dec. 7; Cleveland, Ohio, Dec. 9; New York City, Dec. 11; Poughkeepsie, N. Y., Dec. 12; New York City, Dec. 15; Dayton, Ohio, Dec. 17.

**Steele, Ray Williams.**—Brooklyn, Oct. 31; Brooklyn, Nov. 10; Jamaica, N. Y., Nov. 11; New York, Nov. 16; Lynn, Mass., Nov. 18; Staten Island, N. Y., Nov. 21.

**Starr, Evelyn.**—Huntington, W. Va., Feb. 18.

**Stilwell, Marie.**—Trenton, N. J., Dec. 14.

**Stoessel, Albert.**—Boston, Nov. 15; St. Louis, Nov. 19, 20 and Dec. 14.

**Sundellus, Marie.**—Albany, Nov. 6; Troy, Nov. 8; Pittsfield, Nov. 10; Glens Falls, Nov. 12; Utica, Nov. 13; Harlem Philharmonic Society, New York, Nov. 18; New York, Nov. 27; New York (Oratorio Society), Dec. 8; New York (Carnegie Hall), Dec. 11; Lockport, N. Y., Dec. 16; Providence, R. I., Dec. 31.

**Swain, Edwin.**—Brooklyn, Nov. 8; Pittsburgh, Nov. 15; Brooklyn, Nov. 28; Jamaica, L. I., Dec. 8; Brooklyn, Dec. 12; Muncie, Ind., Dec. 14.

**Thompson, Edith.**—Beverly, Mass., Nov. 19; Boston, Nov. 23.

**Tollefsen, Carl H.**—Brooklyn, N. Y., Nov. 21.

## NEW YORK CONCERT CALENDAR

**November**  
 6—Boston Symphony Orchestra, Carnegie Hall, afternoon.  
 6—Arthur Herschmann, song recital, Æolian Hall, evening.  
 6—Clara Clemens - Gabrilowitsch, song recital, Æolian Hall, afternoon.  
 7—Symphony Society of New York, Frieda Hempel, soloist, Æolian Hall, afternoon.  
 7—John McCormack, song recital, Carnegie Hall, afternoon.  
 7—Orchestral Society of New York, Harris Theater, afternoon.  
 8—Emilio de Gogorza, song recital, Æolian Hall, afternoon.  
 8—Henriette Bach, violin recital, Æolian Hall, evening.  
 8—Percy Hemus, song recital, Carnegie Hall, evening.  
 9—Desider Vecsei, piano recital, Æolian Hall, afternoon.  
 9—Kneisel Quartet, Æolian Hall, New York.  
 9—Mme. Frances Aida, song recital, Carnegie Hall, afternoon.  
 10—Povla Frisch, song recital, Æolian Hall, afternoon.  
 11—Guimar Novaes, piano recital, Æolian Hall, afternoon.  
 11—Philharmonic Society, Carnegie Hall, evening.  
 11—Albert Janpolski, song recital, Æolian Hall, evening.  
 12—Philharmonic Society, Carnegie Hall, afternoon.  
 12—Albert Spalding, violin recital, Æolian Hall, afternoon.  
 12—William Enderlin, piano recital, Æolian Hall, evening.  
 13—Mme. Sembrich, song recital, Carnegie Hall, afternoon.  
 13—Ossip Gabrilowitsch, piano recital, Æolian Hall, afternoon.  
 13—Hunter Welsh, piano recital, Æolian Hall, evening.  
 14—Philharmonic Society, Carnegie Hall, afternoon.  
 14—Evan Williams, song recital, Æolian Hall, afternoon.

**Tollefsen, Mr. and Mrs. Carl H.**—New York, Nov. 13; Hoboken, N. J., Nov. 14; Brooklyn, Nov. 16.

**Van der Veer, Nevada.**—Dallas, Tex., Nov. 5; Austin, Tex., Nov. 8; New York, Dec. 8.

**Verd, Jean.**—New York, Nov. 10; Buffalo, Nov. 16; Detroit, Nov. 19; Norwich, Conn., Dec. 10; Boston, Dec. 15; New York, Jan. 4; Chicago, Jan. 18; Minneapolis, Feb. 22; Buffalo, March 4; Baltimore, March 10; Hartford, Conn., March 14.

**Wakefield, Henriette.**—Rochester, Nov. 16; London, Nov. 18; St. Thomas, Nov. 19; New York (Oratorio Society), Dec. 28-30.

**Wells, John Barnes.**—East Orange, N. J., Nov. 8; Utica, N. Y., Nov. 10; Corning, N. Y., Nov. 11; Mansfield, Pa., Nov. 12; Wilkes-Barre, Pa., Nov. 13; Norfolk, Va., Nov. 30; Dayton, Ohio, Dec. 2; Garden City, L. I., Dec. 17.

**Welsh, Hunter.**—New York, Nov. 13 and Jan. 17; Boston, Jan. 13.

**Werrenrath, Reinald (with Geraldine Farrar).**—Philadelphia, Pa., Nov. 6; Washington, D. C., Nov. 9; Baltimore, Md., Nov. 11; Boston, Mass., Nov. 14; Dayton, Ohio, Nov. 16; Milwaukee, Wis., Nov. 19; Omaha, Neb., Nov. 23; Kansas City, Mo., Nov. 25.

**Williams, Grace Bonner.**—Brookton, Mass., Nov. 8; Portland, Me., Dec. 16.

**Zelsler, Fannie Bloomfield.**—Boston, Nov. 11; New York, Nov. 16; Cleveland, Nov. 19; Baltimore, Nov. 22; Pittsburgh, Nov. 23; Vinton, Iowa, Dec. 10; Hutchinson, Kans., Dec. 13; Godfrey, Ill., Dec. 15.

**Orchestras, Quartets, Choruses, Etc.**

**Bauer-Casals.**—Joint Recital, Æolian Hall, New York, Nov. 20.

**Chicago Symphony Orchestra.**—Milwaukee, Nov. 11; Chicago, Nov. 2; Chicago, Nov. 4; Detroit, Nov. 9; Cleveland, Nov. 9; Milwaukee, Nov. 15; Madison, Nov. 16; Oak Park, Nov. 22; Chicago, Nov. 25; Milwaukee, Nov. 29.

**Cosmopolitan Quartet.**—Brooklyn, Nov. 16.

**Flonzaley Quartet.**—New York (Æolian Hall), Nov. 30; Jan. 25 and March 14.

**Gamble Concert Party.**—Sigourney, Iowa, Nov. 8; Fargo, N. D., Nov. 11; Lake City, Iowa, Nov. 13; Terrill, Iowa, Nov. 17; Elyria, Ohio, Nov. 19; East Northfield, Mass., Nov. 22; Middleboro, Mass., Nov. 23; Bellaire, Ohio, Nov. 25; McKeesport, Pa., Nov. 26.

**Jacobs Quartet.**—New York, Nov. 5; Newark, Dec. 10; Brooklyn, Dec. 24.

**Kneisel Quartet.**—New York, Nov. 9; Urbana, Ill., Nov. 15; Decatur, Ill., Nov. 16; Detroit, Nov. 17; Duluth, Nov. 19; Chicago, Nov. 21; Indianapolis, Nov. 22; Washington, Pa., Nov. 23.

**Manhattan Ladies' Quartet.**—Brooklyn, N. Y., Nov. 14.

**Mannes, David and Clara.**—Detroit, Nov. 6; New York, Nov. 13 and Dec. 6.

**New York Symphony Trio.**—Mount Vernon, N. Y., Nov. 5; Montclair, N. J., Nov. 16; Newburgh, N. Y., Nov. 29.

**Orchestral Society of New York.**—New York (Harris Theater), Nov. 7, Dec. 12, Jan. 16.

**People's Symphony Orchestra.**—New York (Carnegie Hall), Dec. 19.

**The Tuesday Salon.**—New York (Sherry's), Dec. 7 (soloists, Aline Van Barentzen, Anna Fitzliu, Louis Graveure).

**Tollefsen Trio.**—Brooklyn, N. Y., Nov. 21.

**Quartet of Ancient Instruments.**—Boston, Dec. 14; Choral Art Society, Brooklyn, Dec. 20; Wellesley College, April 7.

**Manhattan Ladies' Quartet.**—East Orange, N. J., Nov. 5; Gettysburg, Pa., Jan. 28.

**Schumann-Heink and Max Landow Appear in Baltimore Recitals**

**BALTIMORE, Oct. 30.**—The recital given on Thursday afternoon at Ford's Theater by Mme. Schumann-Heink attracted an audience of great proportions and the proverbial "standing room only" seemed no bar to the admiring crowd. This concert marked Mme. Schumann-Heink's only local appearance during the current

season. Mme. Schumann-Heink was heard at fine vocal advantage, each number of the program, the Wagner arias, the "Frauen Liebe und Leben" cycle of Schumann, and the groups of songs among which representation was given to the American composers. Arthur Foote and Margaret Ruthven Lang, being sung with authoritative style which won the attention of the big audience. Judging by the rapt attention and the outbursts of applause the singer's efforts played upon the emotions of the hearers and the recital as a whole proved most satisfying.

Max Landow, pianist and member of the faculty of the Peabody Conservatory of Music, appeared yesterday afternoon in a recital which marked the opening of the current series of artist recitals given at the conservatory. Mr. Landow is a pianist possessing splendid powers, and his playing on this occasion held much of interest both technically and aesthetically. Throughout a program, which comprised two sets of variations of Brahms, the Sonata in F Sharp Minor by Schumann, three pieces by Emmanuel Chabrier, and a Toccato, op. 18, and prelude and fugue, op. 6, of Sgambati, there was a display of virility, brilliance, delicacy and variety of touch, with abundant tone color. There was a fine appreciation of nuance, a strong inclination for outlining rhythms, a characteristic feeling of *rubato* effects.

F. C. B.

ROCHESTER ORCHESTRA  
IN A WAGNER PROGRAM

Mme. Galski Soloist in Opening Concert of Season—Recitals by Farrar and Bauer-Casals

ROCHESTER, N. Y., Oct. 30.—The people of Rochester were treated to three concerts this week, and all three were well attended. The first, on Monday evening, Oct. 25, at the Lyceum Theater, was the opening concert of the season of the Rochester Orchestra, Herman Dossbach, conductor. The program was all-Wagner, with Mme. Johanna Galski as soloist. The orchestra received much well merited applause, as did Mme. Galski who was forced to respond to repeated demands for an encore.

The second concert was the first of the Ellis Concert Course at Convention Hall. The artists were Geraldine Farrar, soprano; Reinald Werrenrath, baritone; Ada Sassoli, harpist, and Richard Epstein, accompanist. Miss Farrar fascinated the big audience with her appearance, charm of manner and singing, and was applauded to the echo. Mr. Werrenrath and Miss Sassoli each contributed a large part to the success of the concert and were encored a number of times. Mr. Epstein's accompaniments were unobtrusive and in good taste.

The second concert of the Tuesday Musicales evening series took place the following night (Friday) at Convention Hall to a packed house. Harold Bauer and Pablo Casals were the artists. Mr. Bauer's two appearances here last winter, under the auspices of the Tuesday Musicales, won him many ardent admirers, who turned out in full force to greet him on this occasion. Mr. Bauer and Mr. Casals gave a severe program, but their hearers returned them close attention, appreciation and enthusiasm.

M. E. W.

Sophie Braslau and Florence Macbeth in Middle Western Concerts

Sophie Braslau, contralto of the Metropolitan Opera, and Florence Macbeth, recently of the Century and Chicago Opera companies, both departed from New York last Sunday to fill concert engagements in the Middle West.

Miss Braslau's destination was St. Paul, Minn., where she appeared in a joint recital with Evan Williams, on Nov. 2. From St. Paul the gifted artist went to Chicago for two solo engagements with the Chicago Symphony Orchestra, on the 5th and 6th.

Miss Macbeth was bound for St. Louis in which city she sang on Nov. 2 with Pasquale Amato. The soprano returned to New York on Thursday, and will soon leave for an appearance in Savannah, Ga.

Eight New Subscribers from South Dakota

To the Editor of MUSICAL AMERICA:

It gives me pleasure to inclose herewith New York exchange to cover eight subscriptions to MUSICAL AMERICA. All are very anxious that their subscriptions should begin with your special fall number.

SOPHIE G. DE LAND.

Pierre, S. D., Oct. 25, 1915.



## MUSIC FLOURISHING IN BRAZIL DESPITE MATERIAL OBSTACLES

War Conditions and High Fees of Artists Do Not Prevent South American Country from Obtaining Good Musical Supply, Says Dr. Rodrigues—Career of This Veteran Journalist Who Was an Early Employer of Finck and Krehbiel

DR. JOSÉ CARLOS RODRIGUES, editor of the *Jornal do Commercio* of Rio de Janeiro, Brazil, and formerly editor of the *Musical Review* of New York, a publication which attained considerable vogue in this country in the early eighties, is at present in this city for a brief stay. Incident to his tour to the United States, which has as its objective recreation and rest, Dr. Rodrigues will be sponsor for a young Brazilian pianist, Mlle. Guiomar Novaes, who is to effect her American début in a recital at Æolian Hall next Thursday afternoon.

Mlle. Novaes, who has come to this country under the patronage and protection of Dr. Rodrigues, will make known to American audiences upon the occasion of one of her recitals here some of the works of two of Brazil's most eminent composers of chamber music—Glaucio Velasques and Henrique Osvaldo. Such was the position attained by the late Velasques that following his recent demise, the Société Glaucio Velasques was formed in Rio de Janeiro, with Dr. Rodrigues as its head, to catalogue and publish the compositions and to perpetuate his works. One of these, a quartet for strings, Dr. Rodrigues declared to be of epic character.

### Praises Mr. Freund's Work

When interviewed for *MUSICAL AMERICA* at the Hotel Astor, where he is quartered, Dr. Rodrigues recalled scenes and episodes of the musical and concert life of New York of three decades ago. He spoke with special emphasis of the part which John C. Freund, the editor of *MUSICAL AMERICA*, had taken in building up the present structure of metropolitan musical life.

"I remember Mr. Freund very well," he said, "and recall his activities in those days when conditions presented so different an aspect from the present; Mr. Freund has kept pace admirably with the change in those conditions, and he and his paper certainly reflect the latter-day development of American musical activity."

### "Discovered" Finck and Krehbiel

"I may say that I take a peculiar and personal pride in the position which has been attained and is held to-day by two of your most eminent newspaper critics—Henry T. Finck and H. E. Krehbiel. As a matter of fact, I was the instrument by which both of these gentlemen obtained their posts—the former on the *Evening Post* and the latter on the *New York Tribune*.

"Back in the time when, in addition to an illustrated review, the *Novo Mundo* (New World), which I published in Portuguese in the old Times Building, in Park Row, I undertook the publication of the *Musical Review*, there were

attached to our staff some excellent writers, among whom I may mention Gustav Kobbe, of the *Herald*, who did German translations for us.

"My attention was called by Wendell Phillips Garrison to a young man who

became ill, and Whitelaw Reid, the publisher of the *Tribune*, asked me if I would be good enough to lend the services of Mr. Krehbiel during the illness of Mr. Hazard. I did so, but Mr. Hazard later died and Mr. Krehbiel was given the post permanently and he has filled it ever since."

### Hopeful Conditions

Asked concerning musical conditions in South America, and particularly in Brazil, Dr. Rodrigues stated that extraordinarily good results were obtained by concert organizations and artists there, despite the economic handicap of the war, the exorbitant prices charged at all performances, and the lack of discipline prevailing with the principal symphonic organization of Rio de Janeiro—the Braga Orchestra. Just before coming north, he said, he had at-

distinguished Frenchman had found to his sorrow that there was no organ in Rio de Janeiro outside of the Cathedral and Churches, upon which he could effectively play.

Paderewski also had visited Brazil, recently, said Dr. Rodrigues, and he had had the honor of entertaining the virtuoso at a special recital held in the charming concert-room of the *Jornal do Commercio* in "Rio," as well as at a week-end party at his country home near the city.

Titta Ruffo, the Italian baritone, had come to Rio de Janeiro, at the head of his own operatic organization, following a season at Buenos Ayres, and had given an "autumn" season of repertoire during April and May. Another visitor who was welcomed by the musical people of Brazil, he said, was Harold Bauer, the American pianist, who had charmed with his programs of Beethoven, Chopin, Schumann and Liszt.

Dr. Rodrigues dwelt with special pride upon the achievements of his protégée, Mlle. Novaes, a Sao Paulo girl of only twenty-two, whom, he said, had won such extraordinary triumphs in a recital given four years ago in the magnificent Teatro Municipio at Rio Janeiro that the State granted her a subvention to complete her musical education at the Conservatoire de Paris. Miss Novaes won first place in the entrance examinations, and was awarded the *premier prix* at the end of her second year, following which she toured in Europe.

H. C. P.

### Suggests National Musical Observance as Relief from War Excitement

To the Editor of *MUSICAL AMERICA*:

At no time in the history of this country has there been such a real need for some way to express the pent-up emotions of the American people induced by the European conflagration. The only possible channel through which this feeling of pain and horror can be expressed is that of music, and it is therefore planned, by myself and those associated with me, to have musical festivals, or, more properly, musical services, in every village, town and city in this country. These local services are to culminate in colossal services either in Chicago or New York, possibly both. This last service will be world-wide in character, in that it will be participated in by both American and European conductors, vocal and instrumental soloists, and a chorus of possibly 30,000 voices.

I was led to suggest this undertaking through the fact that I worked for years with the famous conductor, Carl Zerkahn, who was conductor of the chorus of 20,000 voices in the Peace Jubilee at Boston shortly after the Civil War.

It will be obvious to you at once that the proposed musical services will to some extent accomplish a threefold purpose. In the first place, they will enable the people of this country to give vent to suppressed emotion—feelings of outrage that are now choked up; secondly, they will do a great deal to foster the love of music in the hearts of our people, and, lastly, they may have some effect in shortening the war, by setting in motion a wave of feeling that will strike responsive chords among the belligerent nations.

Within a few days a statement as to the persons who have indorsed the plan and promised co-operation, professional and otherwise, will be issued by the general committee, which is now being organized.

ARCHER LESLIE HOOD.

New York, Oct. 22, 1915.



Dr. José Carlos Rodrigues, Editor of the "Jornal do Commercio" of Rio de Janeiro, Brazil, and Senorita Guiomar Novaes, a Young Brazilian Pianist, Who Is to Appear in Recital at Æolian Hall Next Thursday

was accomplishing markedly brilliant results in his writings upon aesthetic subjects at Harvard. That was Henry T. Finck, and in response to an invitation from me, Mr. Finck joined the staff of our paper. Later, through the influence of Mr. Garrison, he affiliated himself with the *Post* and has remained there ever since.

### Needed Critic for Small Concerts

"Later the necessity arose for a man to review the smaller concerts of the day, and one day at luncheon with the late Theodore Thomas at the old Metropolitan Hall, I asked Thomas who the man was that was doing such good work on the *Cincinnati Gazette* at the time. Thomas asked me why I wished to know, and I stated the case to him. He told me the man was H. E. Krehbiel. Accordingly, I wrote to Mr. Krehbiel, asking him if he would become one of our staff."

"Not long afterward, the regular music critic of the *Tribune*, Mr. Hazard,

tended a performance of the Tchaikowsky "Pathétique" and had been deeply impressed by the splendid playing of the work under Maestro Braga.

"Oh, if only those men would rehearse oftener and more diligently, what magnificent results they would be capable of, when they do so surprisingly well with the slight drilling they have now!" he remarked.

### Saint-Saëns's Visit

Camille Saint-Saëns, the French composer, recently visited Rio de Janeiro and Sao Paulo, he said, and had expressed his delight at the intelligent and sympathetic response of the Brazilian people, as a nation, to all questions musical. M. Saint-Saëns, he said, had been fêted and acclaimed by the people of the Brazilian cities which he visited. State performances of "Samson et Dalila" were given in his honor at Rio de Janeiro and Sao Paulo, and M. Saint-Saëns had conducted programs of his works. He would have given an organ recital, but the

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